

MUZIK

pete
tong

'I wish I had some competition'

Free CD Lionrock, Roger Sanchez & Death In Vegas
Plus CD-Rom: Everything You Ever Wanted To Know About Drugs



Photek

David Holmes

Massive Attack

Paul Van Dyk

full mental racket!

Raving In Vietnam

Due to copyright reasons this CD-Rom is only
available in restricted UK areas





Cream

Cream Residents:

Paul Oakenfold
Nick Warren
Paul Bleasdale
Les Ryder
Percussion: Mav

20th September

Paul Oakenfold
Nick Warren
Danny Rampling
Paul Bleasdale

27th September

Paul Oakenfold
Nick Warren
Paul Van Dyk
Darren Emerson
Dave Angel
Paul Bleasdale

4th October

Paul Oakenfold
Nick Warren
Tall Paul Newman
Paul Bleasdale
Les Ryder
Mo-Wax presents:
James Lavelle
The Psychonauts

11th October

The fifth birthday

(see fifth birthday ad for details)

27th September

Cream Glasgow
Graeme Park
Sister Bliss
K-klass

10pm-4am.
£10 (Plus booking fee)
The Tunnel, 84 Mitchell Street
Call 0151 708 7607 or
0151 708 9979 for details

Full On

Presents 'Skool Daze'

Full On Residents:
Graeme Park
Allister Whitehead
Jon Pleased Wimmin
Andy Carroll
Percussion: Mav

Friday 26th September

Allister Whitehead
Graeme Park
Jon Pleased Wimmin
Tall Paul
Tony Da Vit
Sonique
Paul Bleasdale
Andy Carroll

Full On (Continued)

'Red Parrot' presents
Boy George
Dave Ralph
John Cecchini
Andy Penny

Information

Cream: 9pm-3am. £7.00 members and NUS. £10.00 non members. Full On: 10pm-4am. £5.00 members and NUS. £10.00 non members. Tickets: 0151 708 9979 (See outlets). Coach bookings are available starting from one month in advance and up to one day before the event. Discounts available for the organiser. Bookings of 15 or more are welcome. Call 0151 708 1693

Advanced Tickets

A limited number of advanced tickets for Cream are now available through www.cream.co.uk. 0900 344 4444 and the Cream Shop (0151 708 9979), and selected HMV and Tower Record stores. Call for location of nearest outlet.

Cream 5th Birthday
For 5th Birthday information see Birthday Ad in this issue

Clothing

For Cream Clothing, mail order, wholesale or catalogue enquiries call 0151 708 9979. Cream events information line: 0881 516200 (45p min. charge rate, 56p all other times). <http://www.cream.co.uk>
cream@topaz.com

Credit Card Hotlines

National 24 Hour Hotline
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Cream Shop
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Midlands: H.B.L.: 01163 232 121
Glasgow: Sheehan Balm: 0141 636 8604

Cashiers available from Manchester, Leeds, Bradford, Sheffield, Nottingham, Derby, Leicester, Stoke, Lincoln, Macclesfield, Chester and Wrexham by phone: 0151 708 9979. (For Trip: 07000 740 167 (24hrs))

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& 5th Birthday Outlets:
HMV Birmingham: 86 High Street
HMV Manchester: 86-100 Market Street

HMV Newcastle: 56-58 Northumberland St.
HMV Sheffield: 121-123 Pinfold Street
HMV Stockport: 52-54 Market Street
Oxford: 44-46 Cornmarket Street
London: 1 Piccadilly Circus TWIXA
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Liverpool: 2 Boat Quay: 0151 708 3305
Blackburn: Ministry of Vinyl: 01284 693 251
Blackpool: Melody House: 01253 345 756
Bolton: Best Street: 01264 362 586
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Cardiff: Cardiff 100% Vinyl: 01222 229990
Chester: Global Downers: 01244 342 781
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Glasgow: 22nd Precinct: 0141 332 4886
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London: Lower Records: 0171 413 1441
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Ripon: Third Planet: 01748 344 678
Southport: Zomba Records: 01704 500221
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Stoke: Global Grooves: 01783 201 988
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Wigan: Y2 Measuraz: 01942 826 982

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Motherwell: Impacts: 01698 282 101
Paisley: Sleeve: 01753 433789
Stirling: Fogo: 01776 449 658

MUZIK SAS AWARDS
Best of the Year 1999
Designed at Dolphin
Photograph by Jason Tozar



Cover photo: Kevin Westenberg
Grooming: Tara Bryan at
Carol Hayes

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It's a CD... and a CD-ROM. It works in your stereo... and in your computer. Chuck it in and you'll get to muck around a lot. You might learn a thing or two as well

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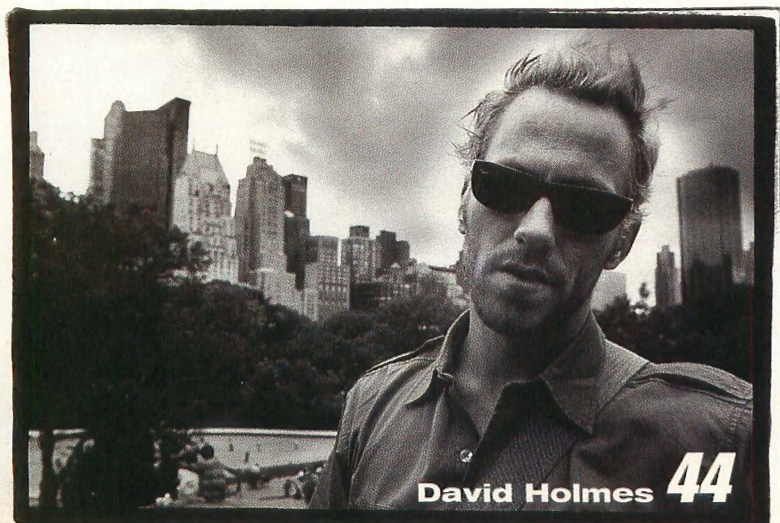
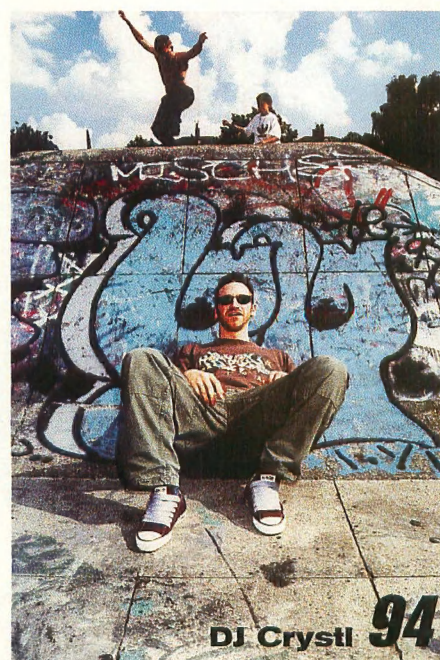
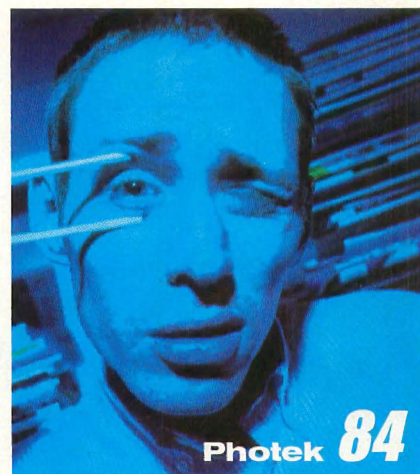
Muzik heads north to the country's newest superclub. It's the one which is leaving the competition nervously checking the till receipts. Yup that one

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"Ich bin ein Berliner" remarks Germany's top progressive house bloke. And who are we to argue?



"Since you left, my life has been a misery. But you did your thing and I did mine. And now you turn up,

looking like you did all those years ago - what are you trying to do to me? Come up and see me... again."

Dexter Wong, fashion designer.



the real thing

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Printed by BPC Magazines Ltd, Carlisle
Repro by FE Burman Ltd, London

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Subscription rates (12 months) UK, £28.80.
Europe/Eire (including VAT) £40 (airmail). Zone A (Middle East & Africa) £55, Zone B (Americas) £55, Zone C (Australasia, Far East & rest of world) £65. Prices include p&p. Enquiries and overseas orders: IPC Magazines Ltd, Oakfield House, 35 Perrymount Rd, Haywards Heath, West Sussex RH16 3DH. Tel: 01444-455-555. Fax: 01444-445-599.

ipcmagazines
"A commitment to excellence"

Distributed by Marketforce
AFC Member of the Audit Bureau of Circulations

Muzik, IPC Magazines Ltd, King's Reach Tower, Stamford Street, London SE1 9LS Tel: 0171-261-5000
Website: <http://www.ipc.co.uk>

© 1997 IPC Magazines Ltd ISSN 1358-541X

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Open wide and let it all come out. Feels good doesn't it

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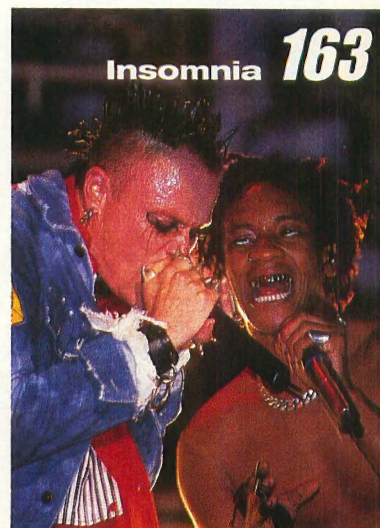
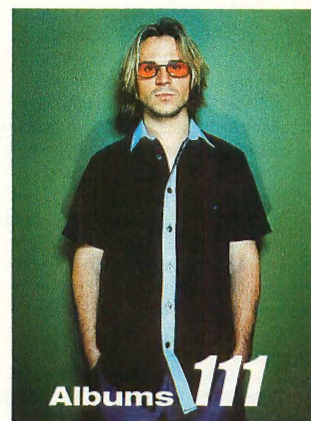
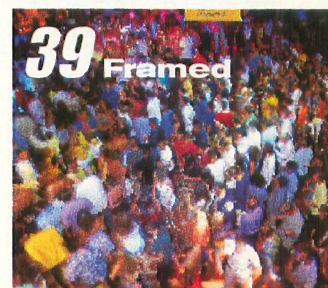
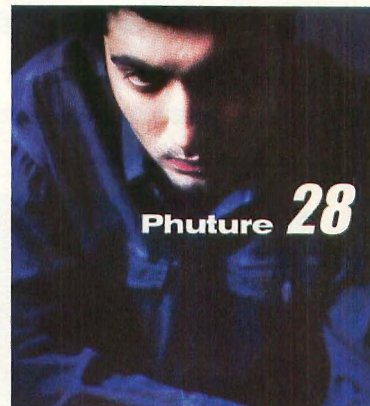
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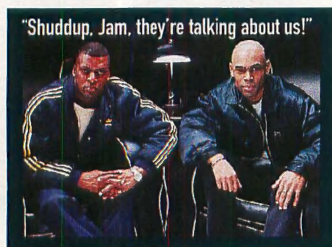


next issue on sale Wednesday October 8

MOUTH OFF



Screaming for Speed? Or just raving mad? Send your letters to: Mouth Off, Muzik, King's Reach Tower, Stamford Street, London SE1 9LS. Or e-mail us at muzik@ipc.co.uk Please include your name and address



SPEED GARAGE. THE EMPEROR'S NEW CLOTHES?

HAS anyone at Muzik ever been to a club which describes its music on the flyer as speed garage? Neither have I, but I have been clubbing to the sounds of underground garage long before this meaningless "speed garage" name was attached to it.

I am well used to the dance press inventing labels for underground music which they've just discovered. I don't get me wrong, I'm all for music being heard by the masses, it deserves all the attention it can get, but can you tell me who exactly it was who gave garage this "speed" tag?

Most of the DJs, promoters and punters who are already involved in this scene don't recognise the name at all (although they are now probably having to accept it because of all the coverage). Bloody hell, even HMV on Oxford Street has moved all their UK garage into a speed garage section.

It seems you are using the term to refer to music which has quite happily been developing as underground UK garage

right up until it was thrust into the spotlight and given another journalist-friendly but unnecessary tag. It's a well-worn point I know, but by giving it this label, the media are creating a trend and, as we all know too well, trends have a sell-by date. This means that the media will get bored, move onto something else and leave UK garage to continue to change and develop, crossing over into the mainstream while continuing to keep its roots in the underground.

"Speed garage" means nothing to me, yet the music attached to this label most definitely does. It will stay this way regardless of some smug journalist and their hastily-invented title. Enough... I've had it with this ridiculous argument that will probably not make the slightest dent in the huge media machine which is heralding this totally unnecessary "speed" tag. CANDY MAN'S GIRL, London

THE EMPEROR'S NEW CLOTHES? PART TWO

THERE'S nothing worse than opening a letters page in a music magazine only to hear some narrow-minded old fart moaning on about another genre of music he/she doesn't approve of or understand. So it's with great reluctance that I am about to do exactly that.

I have been going to clubs for well over 10 years now and have seen dance music mutate into many shapes and forms. Recently, the quality of music played in the majority of clubs has slowly but surely deteriorated to such an extent that anything which receives enough hype is perceived as

being the next big thing. Speed garage, raggae or whatever it's finally been christened, is a perfect example.

As most people will know, garage was named after the Paradise Garage club in New York. It was where Larry Levan played an eclectic mixture of styles and tempos, always with that garage feeling. What we call garage in this country has always been slightly different. The problem I have with the speed variety is that for years and years garage has really struggled to get widespread recognition, always playing second fiddle to the harsher sounds of house, the throw-away pop of handbag and more recently, the experimental strains of drum & bass. Now the whole country wants a piece of the action. Every magazine, record shop and big name DJ are singing the praises of this new variety of UK garage. Will somebody please tell me what is wrong with the real thing?

Speed garage is nothing but a cheesy, half-baked rip-off of what the US producers were doing in the early to mid-Nineties. Apart from MAW, Mood II Swing, Joe Clausell and Blaze, I would be the first to admit the NY/NJ sound has become a little stale of late but this is no excuse for inferior goods (Kathy Brown Versus Armand? Li'l Louis' "Club Lonely"?), please, no more...

The real UK garage heroes are people like Paul "Trouble" Anderson, Norman Jay, Phil Asher and Harvey. They understand what garage means and will still know when all the nonsense and hype over this Mickey Mouse house has died down.

GRANT BERRY, London

THE ANTI-RAVE BACKLASH STARTS HERE...

TO the Anti-Rave Society (Muzik 28). I am a schemie and yes quite a few of my friends will probably end up jaggng smack. If that makes you happy, then you are a bunch of very sick people.

I was homeless by the age of 14 and spent a year in a stinking hostel and now I am stuck in a council flat with nothing to look forward to because the only jobs I can get would only make me £10 better off than I am on the dole. Life for us schemies is shit. We don't need people like you who have everything you want in life (a car, nice clothes, a job worth doing) ruining what was our monthly escape from hell.

Rez was a place where the music let you escape and set free all the aggression and anger of being in a world which has fuck all to offer schemies like us. Happy hardcore took us out of this world and you lot are forgetting something anyway, our rave scene will go on and is going on in certain places in and around Fife. If we can't party legally then fuck Edinburgh Council because nobody is going to steal from us our escape from life.

Us schemies just feel sorry for you, whoever you are. What bitter and twisted minds you have. Oh yeah, and Buckfast is a great buzz. You should try it sometime in your posh front room or on your lovely patio. MAGS, Stirling

AND HERE...

I'VE just read the letter you printed from the Anti-Rave Society and I would just like to

EBD... by MAD JYM



say a big fuck off from all us hardcore ravers. Look you sad bastards, I'm into hardcore but I also like other sorts of music too but do I go slagging it off? Do I fuck. You are sad, sad people to write to the council and complain about gabba, why don't you go and drink your cups of tea and eat scones with Barry Legg?

ANDY, South Wirral

AND HERE...

IN reference to the letter from the Anti-Rave Society, I would like to offer a reply. Firstly, this sort of nonsense is what creates splits in the dance scene. Whether you listen to techno, jungle, hardcore, drum & bass, house or whatever, you should show respect for other people's tastes. These sad people wouldn't like to see their scene (whatever it might be, I notice they failed to mention what they were into) slagged off by others.

They reckon that everybody who listens to hardcore takes smack. Fuck off and grow up. They also tell us raves should have died in 1992. I assume that up to this point they went to raves probably because it was "cool" to be seen at these events. Now I suppose it's cool to be seen at house clubs so they go there instead.

I suppose if speed garage takes off that's what these people will be listening to this month. I'm not slagging off the house scene as I have spent many good nights at Cream and The Escape in Swansea but please show some respect.

WILLIAM CLARKE, Carmarthen

AND, FINALLY, HERE. PHEW

WE are devoted fans of happy hardcore and are devastated by the fact there are no longer any clubs or events for us to go to now. We do go to Helter Skelter but it's a long way for us to travel. If we want to go out for a bounce in Scotland, we have to go to hard house clubs. We have anything against this music, it's just that the energy isn't there.

We were in Burger Queen a couple of Saturday's ago and we witnessed a crowd of clubbers cheering and gloating because they'd read about Rez going bust. They didn't know we were ravers, which is just as well because we were really alarmed, shocked and upset about the sort of things these clubbers were saying about Rez and Fubar regulars.

What are they so happy about? The authorities see ravers as second-class citizens and they could very easily start labelling house as "trendy rave" and then they'd be in the same boat as us. Instead of sticking together, their part of the dance scene will also have gone.

Finally we would be grateful if you could send a message of thanks to Bass Generator, Lenny Dee and Marc Smith. Many a stomping night was spent with them. Their music will always be played in our homes. They are our heroes.

ANON, Renfrew

DRUGS AREN'T US, APPARENTLY

OH please Muzik don't bother putting drug scare stories in the magazine (Death Of The Ecstasy Generation, Muzik 27). We can make our own minds up. If I wanted some tabloid crap, I would buy certain other "dance" magazines. Just stick to the music in future okay?

SAM, Exeter

EXCHANGE AND MART ANYONE?

DOES Seduction still drive that mad white Fiat? I remember a nightmarish drive to Brighton with him at five in the morning in it.

ROB LOWTHER, HMP Whitmoor

ULTRA NATTY

SO, you're "Free to do what you want to do" are you? Apparently not. You're certainly not free to wear a plain white Paul Smith T-shirt into the Ministry Of Sound on a Saturday night. Not even if you're with an established and well-known DJ who happens to be playing on the night.

Presumably then, if "Someday, we live as one family", and we do indeed "Make it to the promised land", we will all be told what to wear by multi-million pound corporate institutions and their door staff.

ANDY H, Bedford

KISS OFF!

I'VE just listened to Tuff Jam's show on Kiss FM and felt I had to write this letter. I'm a big fan of underground garage and was very excited at the prospect of a radio show on Kiss dedicated to this sound.

Tuff Jam's show was jumped-up and self-absorbed. "Let's say our names as many times as possible!" "We only play our own records!" At least 90 per cent of the show was made up of their own productions! How conceited is that?

"What's this record Karl?"

"Oh, it's another Tuff Jam tune Matt... And after the break, we'll be having another 20 Tuff Jam tunes just to make a change."

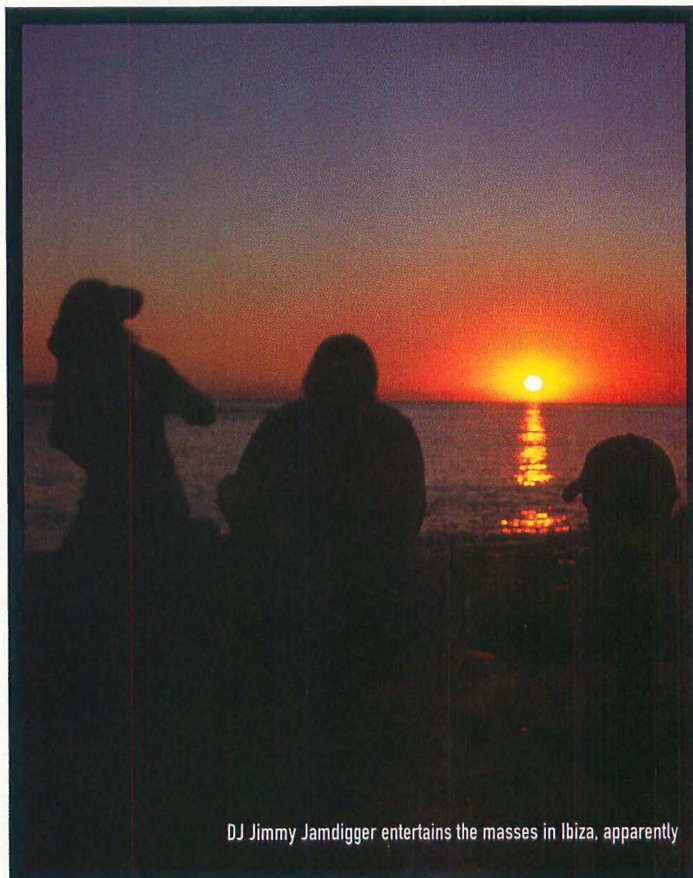
They really have got inflated heads, even Todd Terry's not as bad and let's be honest, that's like comparing Samuel L. Jackson in "Pulp Fiction" to Alan Jackson in "Eastenders".

I had a lot of respect for Karl Brown and Matt Lamont before I heard their show. Please don't get me wrong, I think the idea of the show is great but they've got to get some other before everyone gets fed up of listening to the two of them tossing each other off to their own records and tunes back to the pirates who at least have their feet on the ground and don't mind playing other people's records.

SIMON EDWARDS, London

DEAR "WATCHDOG", I RECENTLY WENT ON HOLIDAY TO IBIZA...

I RECENTLY replied to an ad which was offering DJs slots in Ibiza along with pay and accommodation. I managed to pass the interview and audition with flying colours



DJ Jimmy Jamdigger entertains the masses in Ibiza, apparently

and after paying my own flight (including £150 for excess baggage), I arrived in Ibiza ready to have the time of my life.

My new employers met me at the airport at 4am and drove me to my new home. After getting to bed at about 5am, I was woken up at 9am and was immediately introduced to the joys of manual labour. I was expected to move bricks and other rubbish to prepare for the opening of a new bar area. My suspicions were aroused as to the legitimacy of this enterprise. After all, here I was, a DJ doing everything but play the music which led me out here in the first place.

While the bar was closed, we were refused our wages and told we would be fed, watered and accommodation would be paid for. In return, we had to help set up the bar. My great Ibiza dream was rapidly becoming a nightmare. Eventually I was given the opportunity to play. The equipment in the bar was appalling to say the least. Being a CDJ, I found two standard CD decks with no pitch control. After my debut, I was told by the boss that my tunes were too "boom, boom, boom" and the customers in this bar wanted Sixties, Seventies and Eighties music, of which I had none.

After two weeks of constant complaints and equipment not even worth a mobile jock, I decided to bite the bullet and try my

luck in Es Cana. I left after taking half my wages because my boss wouldn't pay me the rest due to my imminent defection.

Apparently she wanted to help me, though, and suggested that while in Es Cana, I look up her brother who runs a bar there. I took her advice and went to see him. Upon meeting him, I got a firm hand round my throat and was told I'd been fucking his sister around and I was going to get it.

I managed to unclamp his hands and I left after being warned not to even pass his bar again or many sensitive parts of my anatomy would soon be very sore. After that, I began playing in another club but I ran out of money and had to return home.

After being home for two weeks, the Ibiza bug was gnawing at me. I needed to try again. I sold my car, packed up and caught a flight. Finding work in the West End was easier than I thought and I soon started work in a club called Long Play. My new bosses were excellent, I wasn't expected to work everyday, only five nights a week.

I just think people should know about the friends who sell off peoples dreams once they are vulnerable. However, if on your travels you do happen to pass the Long Play club, pop in, I guarantee you will meet some of the friendliest people in Ibiza.

JIMMY JAMDIGGER, Birmingham



GOOD MORNING TEXAS.

SMOKING

Marlboro King Size
13 mg Tar 0.9 mg Nicotine

Chief Medical
Marlboro
9 mg Tar



KCMV

1230

Welcome to Marlboro Country.

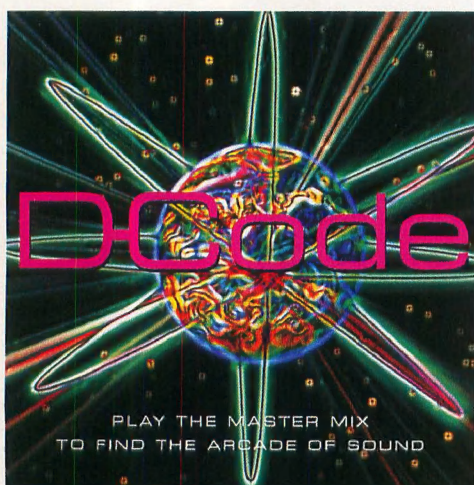
KILLS

Officers' Warning
Medium
0.7 mg Nicotine

Marlboro Lights
6 mg Tar 0.5 mg Nicotine

D-CODE

THE LOWDOWN ON YOUR FREE CD



WHAT? Another free CD on the cover of Muzik?

Well, yes and no. "D-Code" is actually a CD-ROM, but don't be put off if you do not own or have access to a CD-ROM machine. It also works on a regular audio CD player. Bung it in and you'll find four first-class tracks from Lionrock, Death In Vegas, Republica and Roger Sanchez' Translantic Soul project. The cuts have been specially mixed by Radio One's Trevor Nelson.

A brief word of warning, though. If you're playing "D-Code" on an audio CD player, make sure you start it at Track Two, as Track One is where the multi-media information is stored. If you play Track One in your audio CD, you run the risk of damaging your equipment. To say nothing of ripping your eardrums to shreds.

If you do have access to a CD-ROM player, you'll find "D-Code" is an informative and invaluable guide to drugs. All kinds of drugs. It covers Ecstasy, cannabis, amphetamines, LSD, poppers, cocaine, heroin, crack, solvents, barbiturates, tranquillisers, magic mushrooms... The whole caboodle.

"D-Code" is part of a new Health Education Authority (HEA) initiative and some of you may wonder why we're supporting a government body. After all, the authorities don't have much

of a reputation for understanding our culture, do they? Well, to be completely honest, we were also initially a bit wary when we were approached by the HEA. But once we'd had a gander at the contents of the CD-Rom, we realised it wasn't some finger-wagging "just say no" message. With "D-Code", it seems the authorities are finally starting to talk our language. Which can only be welcomed.

The editorial line on drug use here at Muzik is simple. We neither condone it nor condemn it. As far as we're concerned, the decision whether to take drugs or not is entirely yours. It's up to you as an individual. We do, however, feel very strongly that your decision should be made with as much information as possible at your disposal. And that's where "D-Code" comes in.

The information comes in the form of cool game with wild graphics and a shouty bloke firing questions at you about the drug of your choice. You score points by answering the questions and once you've notched up enough, you can get into the natty Arcade Of Sound, a unique and exclusive mixing programme packed with all kinds of vocal samples, melodies, beats, blips and bleeps. A click on the mouse here, a tap on the keyboard there and you'll be having a musical mixing ball.

You can have a lot of fun with "D-Code", but remember there's no such thing as a 100% safe drug.

Be informed. Be smart. Don't fuck around with your life.

★ 'D-Code' is only available in certain areas of the UK. However, if your copy of Muzik does not include a CD, you can telephone 01304-614-731 (24 hours) or e-mail hea@solo.co.uk and the HEA will happily send you one



FOUR ON THE FLOOR

LIONROCK – "Tripwire"

From Justin Robertson's hands-in-the-air clubby period way back in, ooh, 1994. It's blippy, it's acid frenzy, it's got big rock geetars.

REPUBLICA – "Holly (Club Version)"

Thumping, wibbly-wobbly, acidic technoid business courtesy of Saffron and the boys. Yup, even pop groups can rock dancefloors.

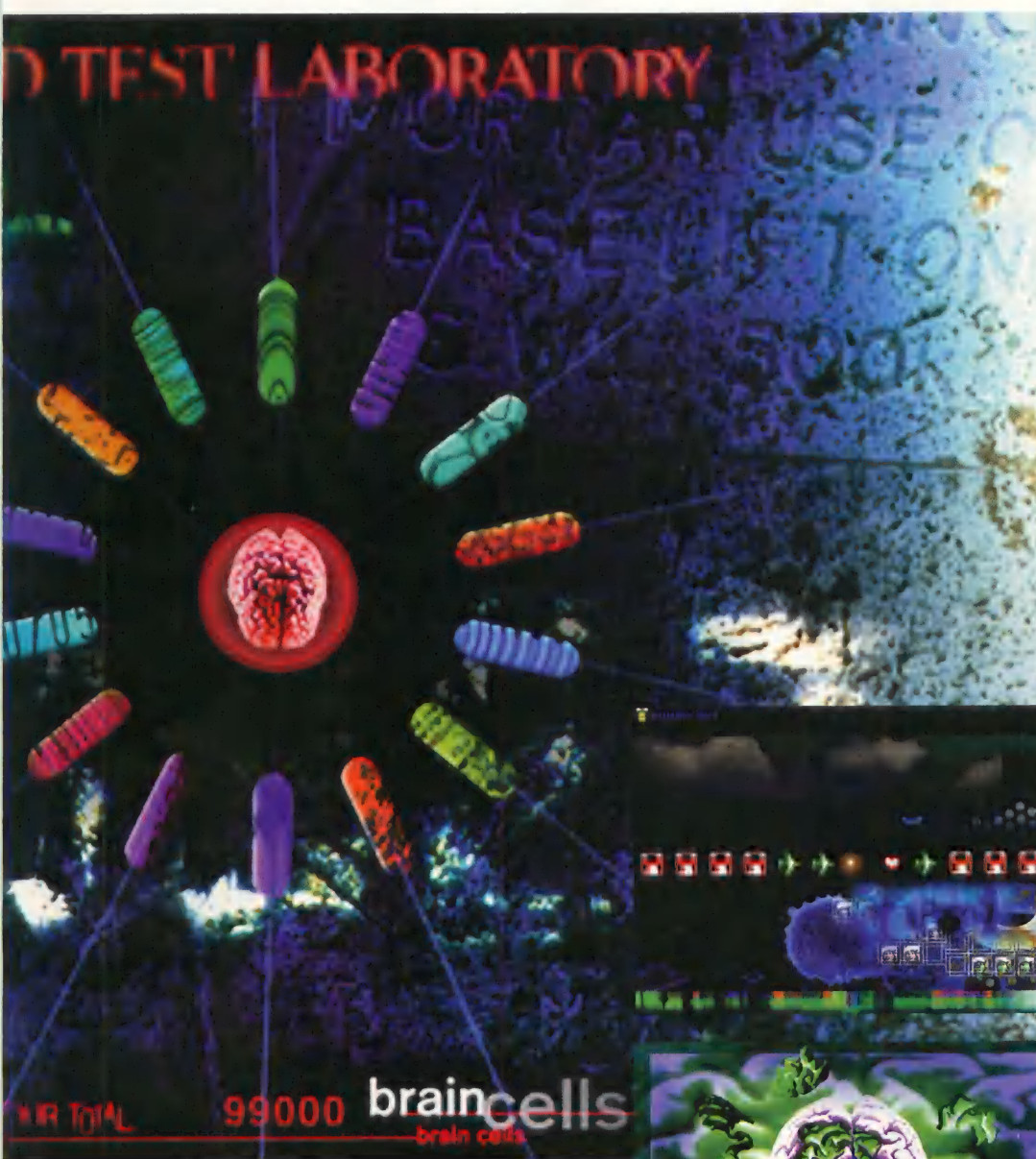
DEATH IN VEGAS – "Rekkitt"

Moody, laidback breakbeat from Heavenly Social stalwart Richard Fearless and friends. What a motorway pile-up would sound like.

ROGER SANCHEZ PRESENTS TRANSLANTIC SOUL – "Release Yo' Self (Tee's Frozen Sun Mix)"

Mr Sanchez on a big and bumpy tip. A foot-stomping hit on dancefloors across the globe and a lesson in good-time house music.





DID YOU KNOW...

RELEASE, one of Britain's leading drug advisory organisations, have published a survey detailing the drug use of clubbers based on face-to-face interviews with 520 respondents. The interviews for the "Release Drugs And Dance Survey" were conducted at 18 venues in London and the South-East between March and November 1996.

The survey reports that:

- 97% of respondents claimed they had tried an illegal drug at some point in their lives (99% of men and 95% of women). This is two to three times more than their peers in the general population.

- Of those clubbers who had tried an illegal drug, 95% had tried cannabis, 85% Ecstasy, 84% amphetamines, 78% LSD, 62% cocaine, 31% ketamine, 18% crack and 18% heroin. Only 4%, however, had ever injected and only 1% were likely to use crack or heroin at a dance event.

- Ecstasy was named as the favourite dance drug by 68% of those who had tried an illegal drug. Only 20%, however, said that they took Ecstasy outside of dance events. The next favourite dance drugs were cannabis (38%) and amphetamines (35%).

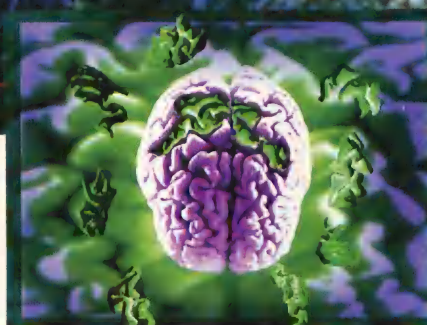
- Cannabis was named as the most popular drug to take generally by 64% of respondents, followed by Ecstasy (28%), amphetamines (15%), LSD (14%), cocaine (8%) and magic mushrooms (8%).

- Cannabis was also the most popular chillout drug. 84% of respondents said they took drugs to chill out with.

- When asked about the effects of various drugs, Ecstasy had both the most positive and the most negative listings. The main positive experiences associated with Ecstasy were happiness (75%) and energy (69%), while the main negative effects were nausea (22%), blurred vision (20%) and weight loss (19%).

- The most common source of drugs was a friend (50%), as opposed to a dealer (46%).

- ★ To coincide with the publication of the "Drugs And Dance Survey", Release have put together a compilation album called "22 Class A Tracks", including cuts by The Prodigy, Roni Size, Underworld, Coldcut, System 7, LFO and DJ Food. The album is available now on the Release label.



cream

the fifth birthday

Friday 10th October + Saturday 11th October, 9.30pm - 6.00am

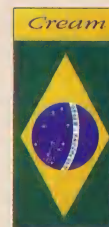
Friday

Roger Sanchez, Tall Paul Newman, Allister Whitehead, Jon Pleased Wimmin, Graeme Park, Boy George, Mark Moore, Seb Fontaine, Paul Bleasdale & Andy Carroll

Saturday

Paul Oakenfold, Nick Warren, Sasha, Carl Cox, John Digweed, Darren Emerson, Tony De Vit, Paul Van Dyk, Dave Seaman, Justin Robertson, Paul Bleasdale, Les Ryder & Dave Ralph

1992



1993

January
The club is rammed and Cream expand into The Zoo Bar.

February
Justin Robertson plays to a packed club, people are locked out for the first time. Smelling success Barton & Hughes scrap the idea of a name change.

March
Harvey plays to a packed house. Word spreading about Cream and the start of an influx of non-scousers.

April
'United Nations Of House' born. Later used by all and sundry. CJ Macintosh first plays Cream.

May
A very tight door policy enforced by Gordon ensures an extremely loyal crowd.

June
Fever pitch. Club too small to house everyone who wants to attend. Shed Design in charge of visuals.



1994

January
Cream Logo designed.

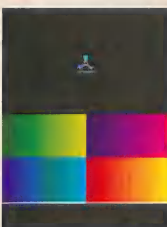
February
Andy Weatherall rocks Cream.

March
James Barton becomes head of A&R at Deconstruction Records.

April
First link up between Cream and Ministry Of Sound.

May
'Gangsters not wanted' flyer. People now travelling to Cream on coaches from all over the country.

June
Cream presents Full On. First all night licence in Liverpool.



1995

January
New Years Eve, K-klass with Carlene Anderson.

February
Start of an amazing year for Cream and all clubs in general.

March
Cream takes The Essential Mix out of the studio and on tour for the first time. The first date is at Cream.

April
Cream's first album Cream Live released. Sells 200,000.

May
Cream join Liverpool Chamber Of Commerce. The Essential Selection Tour finale at The Que Club, Birmingham.

June
Cream residence at Ku. Starts off fortightly but due to success, goes weekly.



1996

January
New Years Eve, Liverpool Sanchez and Cox. New Years Eve Party at Que Club, Birmingham. Barton & Hughes name checked in i-D's listings of 'The most influential people in the last 10 years'.

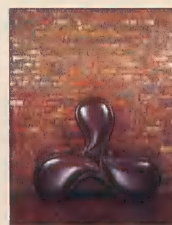
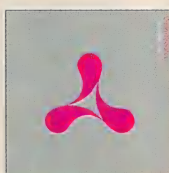
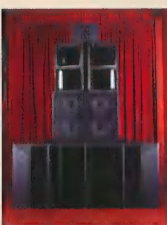
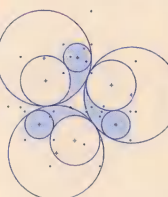
February
Work starts on building the courtyard. Cream starts working with Dr. Chris Luke.

March
Ballantine's European Snowboarding Tour starts. Cream starts working with Lifeline, Manchester.

April
Muzik April Fool - Cream first club on the moon.

May
Club Of The Year in Muzik's Readers Poll and BEDA Awards. The Courtyard opens with LTJ Bukem's Logical Progression.

June
Cream move to Amnesia. Cream take Drum & Bass to Ibiza.



1997

January
Essential Mix Live from Cream. Cream closes for refit for 3 weeks. Barton & Hughes No.26 in The Face '50 people who have defined the 90's'.

February
Cream re-opens with a new Blueprint - resident DJ's Paul Oakenfold & Xpress 2.

March
The Phazon Sound System is launched. Designed by The Sound Factory supemos Steve Dash and George F. Smith.

April
Cream Separates released.

May
Junior Vasquez plays his first European date at Cream.

June
Nick Warren starts as new resident. Merseyside Partnership make James Barton an ambassador of Merseyside in recognition of the role Cream has played in the economic regeneration of Liverpool city centre.

Tickets

Friday 10th October:
£20 + Booking Fee
Saturday 11th October:
£25 + Booking Fee
On sale nationwide from
Monday 8th Sept

Ticket and Coach Information

0151 709 1693 + 708 9979
And through regional coach organisers
Coach bookings are welcome
through the normal process

Credit Card Hotlines

National 24 Hour Hotline:
0990 3444444

Cream Shop

0151 708 9979

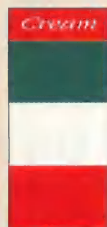
Also available from all usual outlets
(See Cream monthly Ad, outside back page)

Cream

Nation, Wolstenholme Square,
Liverpool

Saturday 11th October
Live on Radio 1 Dance 97

As part of a live
broadcast across
the whole of Europe



July
The Academy changes its name to Nation. Part of a refurbishment of the club.

August
Cream opens main room and books its first big American DJ's. Dave Morales & Frankie Knuckles play to a packed house.

September
The first Cream Shop opens in the building that is now MelloMello.

October
1st Birthday featuring Pete Tong, Danny Rampling, Justin Robertson, Fat Tony, Paul Bleasdale, Andy Carroll, James Barton and M People.

November
Tony Humphries plays one of the most inspirational sets at Cream. It moves K-klass to write 'Let Me Show You'.

December
First Cream Tour in association with Mixmag. New Years Eve, M People play.



July
Cream goes to Ibiza for the first time playing one night at Pacha.

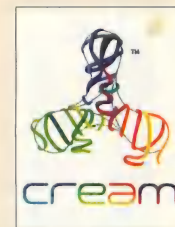
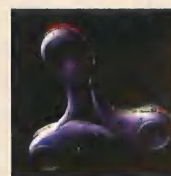
August
Boys Own party at Cream.

September
MelloMello opens.

October
2nd Birthday. DJ line up to end all DJ line ups. Kylie Minogue plays.

November
Sasha plays and Cream have the first big queue around the block.

December
Surprise New Year line up.



July
Kylie Minogue plays at Ku.

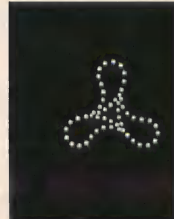
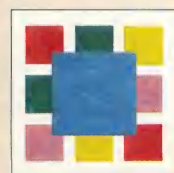
August
Start of Cream/Essential Selection 'The Sequel Tour'.

September
Research carried out by Universities suggests that 70% of new students choose to study in Liverpool so they can attend Cream.

October
Cream is three years old. Chalka Khan plays the 3rd Birthday. Cream open at The Arches, Glasgow.

November
Cream Anthem goes to No.2 in the charts. On Nov. 5th to celebrate the album release Cream sponsor the Everton vs Blackburn match at Goodison.

December
Boxing Day. Cream Sponsor Everton vs Middlesbrough match at Goodison.



July
Cream's designers Dolphin nominated for The BBC Design Awards for the Cream Live rubber packs

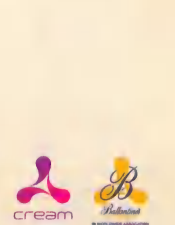
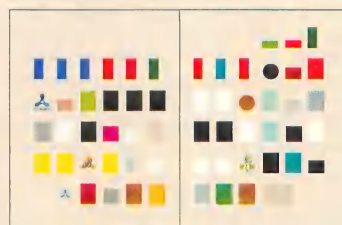
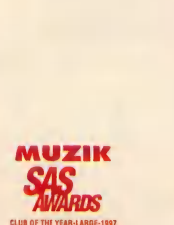
August
Cream Live 2 released, to reflect Cream's three different rooms with three diverse musical styles.

September
Ultimate Cream Tour in association with Muzik. Cream and Mr. Cox tour together.

October
4th Birthday. Sponsored by The Guardian - Cream donate all the sponsorship money to Liverpool charities. Cream open at The Tunnel, Glasgow.

November
Cream opens monthly at The Pod, Dublin. New plans afoot for Cream - Liverpool.

December
Merry Christmas.



July
Cream celebrate 10 years of Ibiza with Paul Oakenfold, Barton and Hughes No. 17 In The Mail On Sunday's 'Most Important People in the Music Industry'. Ibiza is huge.

August
Cream Tour USA. Cream support Merseyside Racial Equality Council in their struggle to eliminate racial discrimination. Club Of The Year in Muzik's Readers Poll.

September
Cream unveil future plans.

October
5th Birthday Party. Thankyou to everyone. The DJ's, our staff, our friends and everyone we have worked with over the last 5 years. But most of all we would like to thank you, our loyal crowd, the ones who keep coming, week in - week out.

Designed at Dolphin.



Goldie and Madonna, below

GOLDIE BLANKS MADONNA

GOLDIE has followed in the footsteps of The Prodigy by turning down the opportunity to work on Madonna's new album.

"She called me up about it, but I wasn't shocked, because things like that don't freak me out," he said. "I'm not going to do it, though, because I haven't got the time right now. My own shit has to come first and there's enough pressure on right now as it is. Quite a few people involved with the making of my album have snapped already, they can't deal with the mad velocity of it and even more of them would lose it if I was to go over to America and work with Madonna. I've been used to pressure since I was a kid but not everyone around me copes so well."

"It's got nothing to do with me thinking it's not cool or underground enough for me, though," added Goldie. "Basically, I do whatever I want to do and maybe I'll do things with her next year."

★ Additionally, Goldie's Metalheadz night has now started up again – at London's Hanover Grand venue on Fridays. Metalheadz are also heading off on a 13-date college tour in the winter. No venues have been confirmed yet, but the tour is expected to run from November 20 to December 6.



HARDFLOOR AND HARTHOUSE FALL OUT

HARDFLOOR, the German acid techno duo, are embroiled in a row with Harthouse, following the label's decision to re-release the duo's classic "Aperience".

Oliver Bondzio from Hardfloor explained that they considered the track too special to be remixed.

"We feel it really sucks that Eye Q didn't ask us," he said. "Well, they asked us half-a-year-ago, but we said no then. Then, a few weeks ago, we received a fax which said 'Aperience' was coming out again, and it even had the release date on it."

Dean O'Connor, the head of Harthouse/Eye Q in the UK, flew to Germany to try and resolve the problem. "They don't come over to England enough, which means they're really naive about the way things are over here," he explained. "They want 'Aperience' to remain this classic underground record, but it just can't be like that, because we're committed to making this label a commercial success."

"To be honest," he added, "there's not a single person in the world that they'd really like to remix it and, sure, they're pissed off, but they're coming round. But it's not fair for them to say things to me like, 'the Baby Doc mix is bound to be shit',

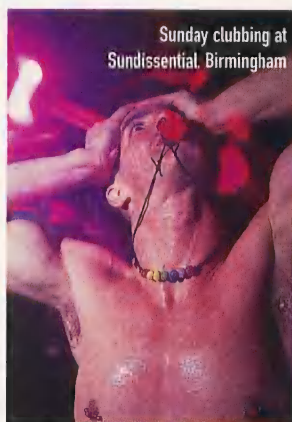
because for all they know it might end up as one of this year's anthems at somewhere like Trade or Heaven."

Oliver Bondzio also revealed that Hardfloor are currently working on another album and looking to sign a deal with a new label. "Aperience" is released later this month, with new mixes by Baby Doc, Herbert and Secret Knowledge. It also features on "The Best Of Hardfloor", a compilation of the band's biggest cuts and remixes, which comes out on Eye Q on September 15.



SUNDAY CLUBBING LAWS 'UNDER REVIEW'

Sunday clubbing at Sundissential, Birmingham

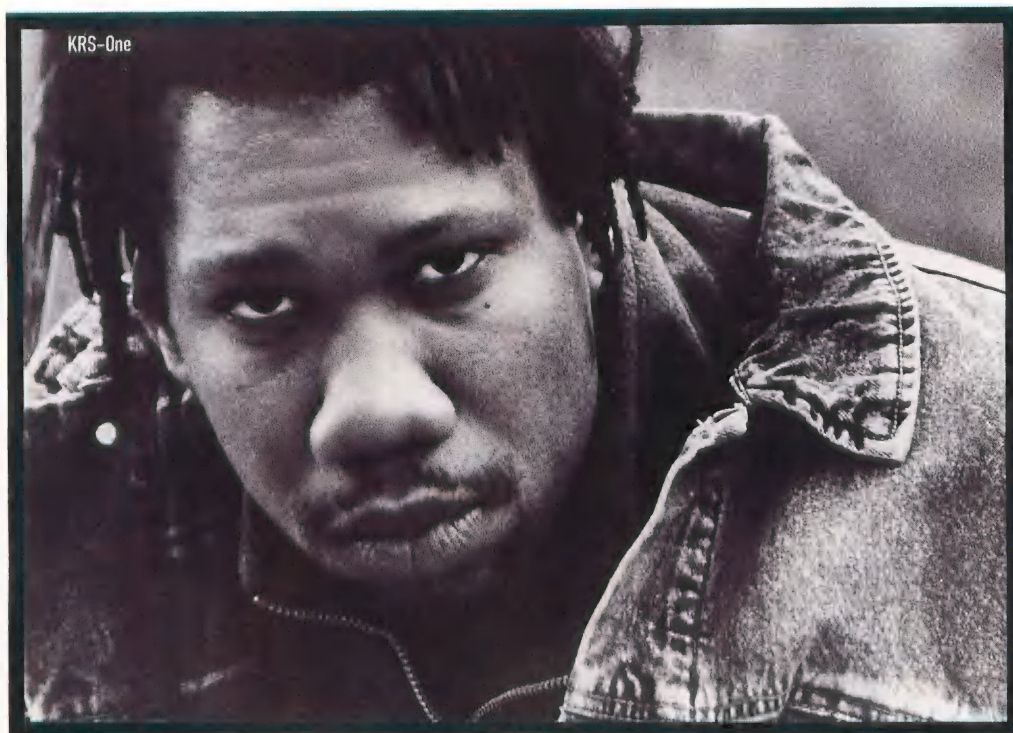


THE Home Office is planning to review the Sunday Observance Act, a law which dates from 1780 and which, among other things, puts restrictions on the hours within which clubs can open on a Sunday. The Home Office has been lobbied into reassessing the situation by a number of corporations in the entertainments industry.

A spokesperson for Turnmills, one of the few clubs lucky enough to have a 24-hour license for every day of year, said: "I think it'll bring about the demise of all these Sunday afternoon clubs that are so popular at the moment. And I reckon a lot more people will start taking Mondays off work, too."

A spokesperson for Sankey's Soap commented: "Basically, even though we've got a music license up till 3am, we're only allowed to serve alcohol up till 10.30 in the evening at the moment. The authorities in Manchester are quite flexible, though, and we quite often apply for a license to serve alcohol later for one-off events. I hope they do change the law, even if they only do it to the extent of allowing us to serve alcohol to, say, midnight."

The Lord's Day Observance Society, the Christian group which is leading the opposition to any change in the law, declined to comment to Muzik.



KRS-ONE BLOWS HIS TOP

KRS-ONE lashed out at DJ Tim Westwood in a live interview on Radio One last month. The veteran hip-hop star claimed that both the station and Westwood were "dirty" and guilty of playing a part in "destroying hip-hop."

Listeners across the country were left bemused when the interview on Westwood's Friday night show descended into a rambling argument, with KRS-One claiming that Westwood was out of touch with hip-hop culture and slamming the station for having ignored his last four albums and then only playing his recent "Step Into A World" single because it was a hit. The row eventually ended when KRS-One stormed out of the studio with his manager.

The next day, KRS-One issued a similarly rambling press

statement explaining his verbal assault on Westwood.

"Basically, my point was for Tim to check himself and his appearance to the British public," he explained. "In order for Tim to grow and secure his longevity it is important for him to distance himself from Radio One."

Also in his press statement, KRS-One said: "Those who cling to their professional lives at the expense of hip-hop shall, professionally-speaking, die. But Tim Westwood is not dead. In fact, Tim can gain new life now that the truth has been heard, especially if he humbles himself to the critique of the people."

★ KRS-One's new single, "Heartbeat"/"A Friend", is out now on Jive.

BENTLEY'S SMASH

BENTLEY RHYTHM ACE'S Richard Marsh suffered a broken back after a parachute accident which occurred while the band were shooting a video for their "Bentley's Gonna Sort You Out" single. The accident happened at an airfield in Nottingham when a freak gust of wind caught Richard's parachute towards the end of his 12,000ft descent and caused him to land heavily.

Speaking to Muzik a few weeks after his accident, Richard said, "It's not too bad as long as I don't have to walk too far. I've got to start to do some exercises soon, because



all the muscles have locked around my spine.

"To be honest, though, parachuting's the most exciting thing I've ever done," he continued. "It was beautiful - if you don't count the last two seconds when I hit the ground. Ha ha! I'd love to do it again, though, and the doctors say I can in about three months time."

Richard added that he's considering playing live shows in a wheelchair while he waits for his back to heal.

"I've got this electric one that belongs to our drummer's mum," he said. "You know Davros in "Dr Who"? I look like that!"

When asked whether they may opt for a tamer storyline in the next video, he replied: "Nah, we'll probably do something even more dangerous. Deep sea diving, maybe."

SNAPSHOTS

LUKE SLATER debuts with NovaMute with the release of his "Freak Funk" single on September 22. He also plays live at Bristol Lakota on September 26... **ASIAN DUB FOUNDATION**,

who're supporting Primal Scream on tour, have signed a multi-album deal with ffr. Their first single for the label is due in October... Sony's Japanese office have signed drum 'n' bass label **HOSPITAL**. They London-based label has tracks releases from London Electricity and EST on the way... **NRK SOUND DIVISION**, the label run by the NRK DJ agency, has tracks from Plastic Avengers, Free Form Five Featuring Carolyn Harding, Dimitri From Paris and Ian Pooley penned for release over the next two months... **MOVING SHADOW** have set up a new label called Audio Couture.

Additionally, Omni Trio are reported to have completed their third album for Moving Shadow...

SASHA has parted company with 7PM, his management company. According to a press release issued by the company, "both parties agreed that it has been a successful relationship but, after five years, a change is the best way forward now." The superstar DJ is now being managed by former DJ Dave Dorrell, now manager of grunge band Bush... **JAMES BALLIE** the Nottingham club impresario who's best known for his days running the legendary Venus venue, has taken over the town's Hippo venue, renamed it The Bomb and plans to open for business on September 20. DiY, Heavenly Social and Back To Basics are all confirmed to run Friday nights at the 600-capacity club (on a rotational basis)... **ROBBIE WILLIAMS'** forthcoming "South Of The Border" single is set to feature speed garage remixes by 187 Lockdown. Hmm, marvellous... **MARY J BLIGE** plays live at Manchester Nynex (November 14) and London Wembley Arena (15). Special guests for the shows are expected to be announced shortly...

FINLEY QUAYE, Tricky's uncle and all-round ace reggae crooner, releases "Maverick A Strike", his debut album, through Epic on September 22. He also plays live at Wolverhampton Wulfrun Hall (October 14), Edinburgh Queens Hall (15), Glasgow Garage (16), Newcastle Riverside (17), Liverpool L2 (19), Sheffield University (20), Portsmouth Pyramid (21), London LA2 (22), Northampton Roadmenders (24), Norwich Waterfront (26), Cambridge Junction (27), Bristol University (28) and Leicester University (29)...

"GLOBAL HIGHFLYERS", a book of flyer art work brought to you by the same team who published "Highflyers" in 1995, is due out late next year. Only thing is, though, they're still in need of additional flyers from around the world. Send them to PO Box 40, Woolton, Liverpool L25 6LH...

FORCE & STYLES, the happy hardcore maestros, have signed to Virgin, as have French ambient types Air... Brit techno producer Neil Landstrumm is reported to have moved to America... New drum & bass label **HIGH OCTANE** commences activities with *Suspicious Circumstances* "Completely Real & Unstable Environment" in October... **BLUE AMAZON**, epic housers on the Jackpot label, release their debut album on October 6. The label also releases Tenth Chapter's "Prologue" single on September 15...

SASHA and **JOHN DIGWEED** head out on the second *Northern Exposure* tour this month. They visit London Ministry Of Sound (September 15), Cork Sir Henry's (19), Belfast Kelly's (20), Dublin Red Box (21), Glasgow In The City (30), Swansea Hippo (October 3), Plymouth Screem (4), Southampton Boat Party (5), Middlesbrough Empire (10), Brighton Paradox (13), Manchester Sankey's Soap (16), Sheffield Rise (17), Birmingham Wobble (18), Norwich University (24) and Glasgow Colours (25)... **LEFTFIELD** have delayed the release of their second album, the follow up to 1996's "Leftism", until the beginning of next year... Eddie Gordon, founder of **MANIFESTO**, has parted company with the label in order to concentrate on his other role as head of West End Radio, the production company who produce both Pete Tong's *Essential Mix* show and Danny Rampling's *Love Groove Dance Party* for Radio One... Off-kilter funky types **SPACER** release an album called "Sensory Man" through Pussyfoot on September 15... Psychedelic electronica specialist **GAGARIN** releases an eponymous album through Geo on September 22... **KELLI HAND** releases her second album for IK7 on September 29. It's entitled "The Art Of Music", unoriginally enough... **EARL GREY**, junglist signees to Carl Cox's *A Worldwide Ultimatum* label, release "Purveyors Of The New Groove", their debut album, on September 15...

TROUBLE at LEEDS CLUB

SUN CITY, the speed garage club promoters best known for their parties at London's Adrenalin Village, had their night at the Leeds Pleasure Rooms wrecked after violence broke out on Friday August 9.

Apparently, two men stormed into the club armed with baseball bats and attacked a number of people in the venue. The fight then escalated, until a stream of police riot vans turned up, with the trouble eventually ceasing when the police emptied the venue using pepper gas.

Neil from the Sun City team explained that in their 15 months at Adrenalin Village, and the subsequent 12 months in which they've been staging club nights around the country, they had never had a violent incident any at any of their parties prior to August 9.

"It's a shame because garage for us is all about a multi-racial crowd having a good time, peace, love and happiness," he said. "The Pleasure Rooms even went as far as checking with the police in Battersea to find out how good our record was and we really hope that people don't use this incident as another excuse to give garage a bad name. It was just two blokes who got refused entry and then came back later, forced their way in, and started a fight."

Sun City had originally chosen Leeds as their first permanent out-of-London base as they decided it was a fashionable, stylish city, citing that fact that the new Harvey Nichols store in town sold of its stock of £400 handbags in record time!

"We'll probably call it a day in Leeds now, but we're still determined to get garage outside of London," Neil added. "We're the first people to get it out there to all the people who don't live in London and we're determined not to stop now."



The UYR crew

★ UP YER RONSON's long-running night at the Warehouse in Leeds comes to a close on September 12, with a spokesperson for UYR explaining that the club scene is "dying badly" in Leeds at present.

The spokesperson added: "Everyone's struggling in Leeds. All these big Ritzy-style commercial clubs have arrived in town and they're drawing in big crowds by playing really cheesy house music".

Up Yer Ronson denied rumours that they were shutting down their entire operation as a result of financial difficulties and stated that they will be staging a series of club tours in the near future.

ALL CHANGE AT BLUE NOTE

BLOODSUGAR and New Hard Left are among the club nights who are considering leaving London's Blue Note club following the resignation of venue manager Sav Remzi, the man responsible for persuading an impressive list of talent to base themselves at the club in the last two years.



"There've been disagreements between me and the venue's owners and, finally, it reached a point where it felt as if my integrity was under threat," Remzi said. "But it's a good time to move on, I've got a site for a new club, pending planning permission, and we hope to be open next spring."

He added that he expected many club promoters who currently use the Blue Note to follow him into his new venture.

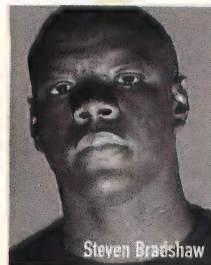
"They're mates and they've expressed an interest in moving to the new club," he said. "The facilities are going to be second to none. It's going to have a superb soundsystem and be designed it around the needs of the artists and club promoters."

Dean O'Connor, promoter of the Bloodsugar night, said: "Sav's departure has made us think perhaps 15-months at the Blue Note is enough and that now is the right time to get out. So, our October party will probably be our last one at the Blue Note."

A spokesperson for DJ Harvey's New Hard Left night, which currently runs on a monthly basis at the Blue Note, commented: "We're not worried in the short term, because Sav has left a legacy behind at the club that's not going to be pulled apart in a hurry. We intend to stay put until Christmas and then, when Sav opens his new venue, we're going to go with him."

REST IN PEACE

STEVEN BRADSHAW (known to his friends as Brad) from the drum & bass outfit Foul Play died after a short illness on August 7. Foul Play signed to Moving Shadow in 1993, after having scored considerable underground success with two EPs on their own Oblivion label. They're perhaps best known for their "Open Your Mind" EP and remixes of Omni Trio and Hyper On Experience.



Steven Bradshaw

FELA KUTI, the highly outspoken Nigerian jazz and funk musician died on August 2. It is thought he had been suffering from Typhus for quite some time.

Kuti began experimenting with jazz in 1957 when he moved to London and formed his first band. He was notorious for his remarks against the country's military regime - which led to him serving a number of prison sentences.

NUSRAT FATEH ALI KHAN, the world music singer whose "Mustt Mustt" was remixed by Massive Attack four years ago, died on August 16 in London. He had been ill for some time and it is thought that he died from heart failure. A compilation of remixes of Nusrat's songs had been in the pipeline for 11 months prior to his death. Featuring contributions from Talvin Singh, Joi, Asian Dub Foundation and Black Star Liner, it's due out through Real World next month.

j a y d e e

[r e v i s i t e d]

*p l a s t i c
d r e a m s*

l i f t o f f 8 s e p t e m b e r

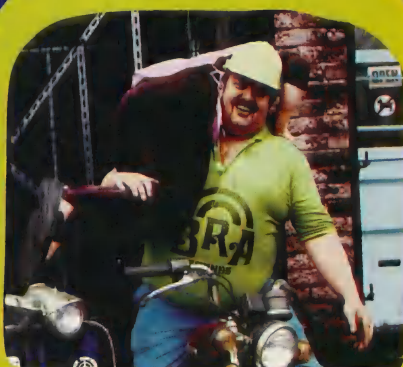


R & S RECORDS

*includes mixes by:
David Morales, Murk,
Angel Moraes Peshay and
Boom Boom Satellites*

BRA

BENTLEY RHYTHM ACE.



08/09/97

"A GLORIOUS TWO FINGERED SALUTE TO ALL THOSE WHO'D FORGOTTEN JUST WHAT DANCE MUSIC IS ALL ABOUT. NAMELY, HAVING A DAMN GOOD TIME. ALL THE TIME. THAT'S WHY THIS LP IS SO F**KING COOL." **MIXMAG 10/10**

"THE BEST THING TO COME OUT OF 'DANCE MUSIC' SINCE THE PRODIGY DISCOVERED HEAVY METAL AND THE MOST FUN YOU CAN HAVE WITHOUT RUNNING AWAY AND JOINING THE CIRCUS. FACT." **VIBX 9/10**

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OCTOBER TOUR DATES

10 BRIGHTON - THE PIER • 11 CARDIFF - TOMMY'S BAR • 12 BRISTOL - LAKOTA • 13 SHEFFIELD - LEADMILL
15 MANCHESTER - SANKEY'S SOAP • 16 NEWCASTLE - RIVERSIDE • 17 GLASGOW - GARAGE 21 LONDON - LA2
19 NORWICH - WATERFRONT • 20 BIRMINGHAM - QUE CLUB • 21 BELFAST - EMPIRE MUSIC HALL • 22 CORK - EVERYMAN

BRIT

BRA
BENTLEY RHYTHM ACE

Parlophone



Derrick May

NEW ALBUM FOR DERRICK MAY

DERRICK MAY has produced a new "African drum" album which is likely to come out on his Transmat label next year. Called Detroit Rhythm Riot, the project involves a number of hand drummers working together and, according to one of them, Sundiata OM, who's previously worked with Mike Banks and Inner City, the results are "totally avant-garde, like techno blended with African music. Derrick, God bless him, has done an incredible job with this album. When the world hears it they're gonna realise we're making a really bold statement."

According to Sundiata, there's even the possibility of Detroit Rhythm Riot playing some "unplugged techno" shows next year. Transmat also has albums on the way from Stacey Pullen and Kevin Saunderson's E-Dancer identity.

SCREAM BECOMES UNITED

SCREAM, the consistently mad-for-it Plymouth club night which closed on August 30, opens once again on September 13 under the new name United and with a two million pound refurbishment of the Warehouse venue.

"It's brilliant," enthused Scream/United's promoter Sparrow. "The new owners are up for spending some money, which is quite a rare thing in this day and age. The decor's going to change and we're getting a new sound system, and we're all buzzing madly about that."

"Why the new name? We thought it was a good time for us to regenerate the night and give it a bit of a kick up the arse. There'll be no change to our door or music policy, though. That's still going to be: everyone in, let's fucking have it all night long."



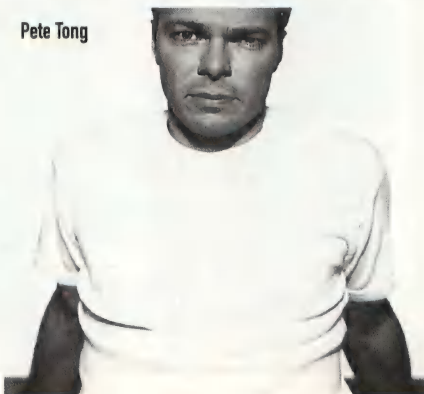
Scream

TONG GIVES IT SOME TELLY

PETE TONG appears in a bizarre new TV advert plugging his new "Essential Mix" compilation. The ad begins with a skinny, stereotypical late-Eighties raver who's searching round the M25 for an elusive warehouse party. As the dodgy raver pulls all manner of cheesy dance moves, a sign flashes up saying, 'This Is Wrong!', followed by one saying, 'And This Is Pete Tong!'. At which point the action flashes to Tong DJing at The Cross in London.

It then ends with the raver talking to a cow. Obviously.

Pete Tong



The "Southport Weekender" compilation, which is mixed by **MASTERS AT WORK**, comes out through Avex this month. . . **DJ CAM**

provides the latest addition to the "DJ Kicks" compilation series, out on September 29. . .

AKOTCHA release an album called "Sound Burger" through Pork Recordings on September 15. . . **ELIXIR**, wierdoes who claim

to be influenced by everything from "martian fossils to the Wu-Tang Clan", release an album called "The Phobos Incident" through

Language on September 29. . . **"SPUNK JAZZ"**, a compilation sporting "drill 'n' bass" offerings from the likes of Animals On Wheels, Si Begg and the marvellously titled Mould, comes out through Ill on September 15. . . **DJ SS'**

Formation label release a compilation called "Unified Colours Of Drum 'N' Bass" on

September 15. . . "Subculture", a **DJ HARRI** mixed compilation of tunes celebrating the tenth birthday of Glasgow's Sub Club, comes out through Arista on September 15. . . Next

up on Bristol's **CUP OF TEA** imprint is an album called "Disparation" from The Invisible Pair Of Hands, out on September 15. . . **JOHN KOSECKI**,

a leading light in the early days of the free party scene in the South West, was stabbed to death in a bar in Portugal last month. Kosecki was instrumental in many of the DIY collective's ventures in the south west. Harri from DiY

said: "He was a very special guy. We had worked with him for four years and he was a complete dynamo." . . . **JUMPIN' JACK FROST**

has denied he's made a speed garage record for the Catch label: apparently he's made a jazzy type thing instead. . . **THE PEOPLE**

MOVERS "Lime Women", currently enthralling dancefloors in its Farley & Heller remix form, is out now on Eye Q. . . **"GALAXY TRIBE"**, a

compilation of hippie drum & bass, comes out through Magick Eye on September. Children Of Dub, UVX and Astral World all give it some in a tie-dyed, patchouli-toting fashion. . .

Highlights from Florida's **EIGHTH DIMENSION** hip-hop label, are on a compilation called "Selected Works - Eighth Dimension", out through Astralwerks on September 22. . .

Hyper-innovative junglist **DJ CRYSTL** returns (at last) with an EP called "183", which comes out through Northwestside on October 6. . .

NEWS

Trance wibblets **EAT STATIC** release an album called "Science Of The Gods" through Planet Dog on October 6... Acclaimed drum & bass duo **SUBJECT 13** release an album called "The Black Steele Project" on French label Selector on September 22... Jazz-tech Detroitian **Q-MOOG's** "The Arc Of Blueness" album arrives on Crammed on September 15... **GENASIDE II** play live at London Camden Electric Ballroom (September 23) and Dublin Red Box (October 10 and 11)... Japan's **SUBLIME** label gets the "round-up" treatment with the release of the "Sublime The Adolescence" compilation on September 22... **FABIO PARAS** in actually getting round to making a record shock! Said record, "Sixty Pounds Don't Get You High", comes out through new A&M subsidiary Duality on September 15... **XL RECORDINGS** are updating their DJ mailing list.

To be included contact Ben Beardsworth on 0181-875-1587... **FAITHLESS'** Rollo and Jamie Cato, Kelli Dayton from the Sneaker Pimps, Pauline Taylor and Oasis' Hammond player, Mike Rowe, were among those who got together to record an entire album in two days at the end of August. No names been given to the one-off project yet, but apparently the main reason they all got together was simply because they're mates... **PROGRESS** issued this apology recently: "Sorry, we haven't gone into liquidation. Sorry, we haven't had our licence revoked by the authorities. Sorry, we haven't been turfed out by our venue's owners.

Sorry, we haven't got into trouble with the British Trading Standards Office for borrowing logos to use on our flyers. Sorry, we've not released a dodgy compilation album. Sorry, we're not part of the clubbing recession. Sorry, we offer top-class DJs and other entertainment week on week. Sorry, we have the most amazing atmosphere. Sorry if we've had the occasional bad night and our 1,200 capacity club has only had 1,250 in it. Sorry if nine weeks out of 10 our club is full to capacity. Sorry if people have to queue to get in the club.

Sorry if the club was full by 10.40pm last Saturday and 500 people were turned away. As soon as we have any news you will be the first to know.' Well, we thought it was funny...



SUPERCLUB RUMOURS

Speculation continues to grow over CREAM and MINISTRY OF SOUND's plans for next year. Rumours hint that Ministry Of Sound are about to become part of the massive First Leisure group, an entertainments corporation which is involved in everything from discotheques to bingo halls. Meanwhile, Cream "are likely to open a venue in central London early next year," according to sources close to the club.

CREAM IN THE CAPITAL — GOOD, BAD OR WHAT?

JON PLEASED WIMMIN: "It'll be fab if it happens. I can't wait, personally, because there's not much going on in the capital that excites me at the moment. I reckon they'll show London a thing or two."

MINISTRY OF SOUND'S LYNN COSGROVE: "I wish them luck. But London is a whole lot different to Liverpool, though."

CHRIS LIBERATOR: "It's not the kind of place I'd go to, but maybe they'll give the London club scene a bit of a kick up the arse. Friends of mine who've been to Cream in

Liverpool say that the place has got the friendliest vibe imaginable. Whether they can get that sort of atmosphere going in London is another matter."

THE GARDENING CLUB'S SHELLEY BOSWELL: "They don't know what they're up against. It's easy to be successful up in somewhere like Liverpool so why the fuck do they want to come down here and fight it out with 50 other club promoters? To be honest, their reputation means fuck all down here and they're going to get a shock when they discover how fickle and spoil the crowds in really London are."

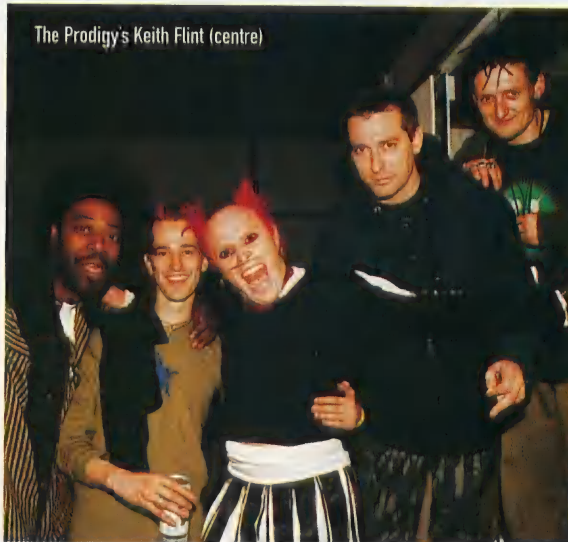
NO XMAS RELEASE FOR 'SMACK MY BITCH UP'

THE PRODIGY have denied rumours that they plan to release their controversial "Smack My Bitch Up" track at Christmas, with the aim of making it the Christmas Number One.

A spokesperson for The Prodigy said: "It was just an off-the-cuff joke made by someone connected with the band and we can't really believe that people are taking it so seriously. But it's not beyond the realms of possibility, I suppose, and it would be great, wouldn't it. About as daring as 'Anarchy In The UK', all told."

It seems more likely that the single will now come out in late October, with DJ Hype among those who are likely to supply remixes.

The Prodigy's Keith Flint (centre)



KRIS NEEDS LANDS JOB AT CREATION

KRIS NEEDS is in the early stages of setting up a dance subsidiary for Creation, with Eruption provisionally mooted as the title for the new label.

"Creation are aware that, although they've got guitar music sewn up, they needed a Prodigy or Underworld-type band on board now," explained Needs. "I will be building up a roster and launching them into the dance arena."

Commenting on Creation's last venture into dance, the Infonet label, he added: "Back then, Creation really didn't have the resources it's got now. And, although I thought Infonet was a great label, it was probably too underground for its own good."

Kris Needs also spoke about Hibe-Nation, the new "disco band" he's formed with Irvine Welsh. Also involved on "The Way To Have More Love", the band's debut single (which is due out shortly on the Bubble label), are Primal Scream's Andrew Innes and Martin Duffy.

"Me and Irv actually thought up the idea after we met for the first time on the video shoot for Primal Scream's 'Kowalski'," said Needs. "We both got really pissed, ended up propping each other up, and dreamed up a plan to make some disco records, with Irvine writing the lyrics. Irv was working on a new book at the time, his darkest work yet, and he said that making these disco records really jerked him out of his bleak mood."

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JONNY L
PIPER

BOYMERANG
MIND CONTROL

DECODER
VAPOUR RUB

DJ KRUST
SOUL IN MOTION

SMOKE SCREEN
NU BREEZE

DILEMMA
SPRING BOX (MATRIX VIP RMX)

SHIMON & ANDY C
GENETIX

DIGITAL & SPIRIT
SHOCKWAVE (VIP MIX)

BLU MAR TEN
THE FOUNTAIN

FUTURE PASSED
SEARCHIN FOR A BEAT

Q PROJECT & SPINBACK
LED (VIP MIX)

A FOREST MIGHTY BLACK
TIDES (PESHAY & FLYTRONIX MIX)

CHICANE
SUNSTROKE (MISSION CONTROL REMIX)

KITACHI
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Saints & Sinners

WITH  **Ballantine's**
LIFE IN THE HIGH

This month's guide to the heroes and halfwits in the world of dance music



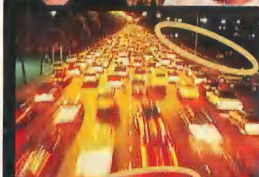
IAN O'BRIEN

For having the balls to take on the task of remixing Lisa Stansfield and turning in one of the best remixes of the year. With, as you may remember, his mum's handclaps on it and all.



COLD CUT

For standing up to chart-compilers, CIN. The people who put the charts together weren't going to allow the Coldcut boys' album into the charts because they reckoned the CD-Rom track at the end was a "free gift". But now they've relented. And the album's climbing the charts. Wahey!



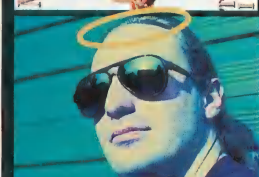
DAVE CLARKE

The so-called moody uberlord of techno hired a driver at vast expense to take him to Voodoo in Liverpool and back. The driver promptly managed to fall asleep at the wheel both going there and coming back. So Herr Clarke took over himself. With nary a scowl in sight. Plus his Radio One show was rocking. Chap.



MANUMISSION

The party animals came up with the ultimate wheeze in Ibiza, staging a mock police raid on the villa where Mercury's DJ Paulette was staying. They even hired loud-hailers, banged down the door and as she was about to come clean, they let loose with a volley of water-pistols. Gotcha!



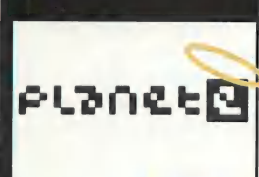
NATURAL BORN CHILLERS

It's not just the junglists who get the dub plates, you know. The NBC boys have made special one-offs (including time-stretched name-checks) of "Rock The Funky Beat" for both Oakenfold and Brandon Block, which have been tearing up their sets.



BENTLEY RHYTHM ACE

Daring devils that they are, the BRA boys included a spot of parachuting in their latest video. Except that Richard's landing was marred by a freak gust of wind and he broke his back on landing. Top video, though. And get better soon, mate.



HANNAH (PLANET E)

Carl Craig's press officer and wife-to-be was DJ'ing at the Blue Note a while back when some drunken sop of a girl decided to jam the needle into the record. Apparently she didn't like the tunes. Hannah's reply? Decked the bird, didn't she. Way to go.



CARL CRAIG

Hannah's other half, Mr Craig, was playing Belgium's Ten Days Of Techno festival recently, where the crowd insisted on repeatedly screaming, "You're the Godfather of techno, you're the master" at him. "No I'm not," he finally replied, pointing to the demure figure of Juan Atkins at the side of the stage. "He is." Respect.



JUSTIN ROBERTSON

Hanging out in LA with his Lionrock posse, Robbo bumped into the rather delectable Amanda De Cadenet, who was there filming some Hollywood blockbuster. They struck up a conversation and next thing you know, Lionrock are extras in her new film, "Mascara". "Corrie" are now said to be interested.



ROGER SANCHEZ

Playing at Kevin McKay's excellent Klub Club recently, Sanchez was mobbed after the gig by adoring fans offering him £20 notes. But did he grab them and stick them in his loot bag? Certainly not, he signed them and handed them back.

MUZIK



A CERTAIN MUZIK JOURNO

Our resident Ibiza correspondent has been doing for the island's hire cars what Eddie The Eagle did for skiing. In the space of one week, he managed to crash his hired jeep no less than three times. So if you're hitching round the island, for goodness sake, beware.

KRIS NEEDS

Everyone's favourite shambolic keck-meister he may be, but there's no excuse for dropping Rod Stewart records at Liverpool's temple of techno, Voodoo.



DARREN EMERSON

Having a rocking time at V97 at the Chelmsford site, our path was blocked by a rather "tired and emotional" Emerson. "Welcome to Essex. Welcome to my home town", slurred Dazza. Isn't that the kind of thing you're supposed to keep well hidden, mate?



PSYCHONAUTS

Triple-headed four-deck wonders they might be, but the Psycho boys struggled to impress down at the Global Communications boy's night at Velvet Underground last month. A few records in, they were asked to kindly leave the DJ booth because their set was just too obscure. Whoops!



MUZIK JOURNO: PART TWO

More Ibiza insanity as our Ibiza correspondent went to check out Fabio and Grooverider at Pascha. They were rocking, natch. So when Spanish resident DJ Pippi took over at 5am, the journo was more than miffed, showing his wrath by throwing handfuls of large coins in Pippi's direction. Where's yer manners, sonny?



MINISTRY OF SOUND

The London superclub didn't take too kindly to their Saturday night resident Frankie Foncett starting up his own night at the Velvet Underground on Wednesdays and ordered him to stop it immediately.



DOGSTAR

The infamous Brixton pub-cum-club may be the most rocking venue sarf London has had for quite some time, but that doesn't excuse the almost weekly occurrence of the bloody ceiling leaking plaster all over everybody. Dog-kennel more like it.



ALLISTER WHITEHEAD

Whitey got somewhat more tiddly than was strictly necessary in Ibiza and took to the decks at Oakenfold's island villa. But couldn't be bothered to trek to the toilet, preferring to "water" the sound system instead, before crashing out with trousers around ankles. Whitey indeed.



187 LOCKDOWN

Complete overlords of the whole rude bwoy speed garage sound they might well be, but that doesn't excuse the fact they've remixed the next Robbie Williams single. Take that and stick it up your Nush.



DJS

Or rather, the ones who refused to come to the Muzik SAS awards unless their girlfriends could come too. Apparently they needed someone to wipe the dribble from their noses. Sorry, mouths. You know who you are.

Hey you!! Rat on a DJ. Grass up a misbehaving celebrity. If you've got a good bit of goss, then you're a person after our own hearts and we will clutch you to our bosoms. Because we need YOUR nominations for Saints And Sinners. All contributions accepted. The juicier the better. Just jot down the story and send it to us marked "Saints And Sinners" at the usual address.



blaggers



Once upon a time, there was a fair maiden who lived in a land of evil sorcerers and dodgy DJs. So beautiful was she, they all became sorely jealous of her looks and cast a spell upon her. And most cruel and unnatural a spell it was too. From that day forth, she wouldn't be able to show her face in public until she'd consulted Muzik's Blaggers column and taken its advice. . . Er, sounds pretty bloody reasonable to us, mate



Dennis and Gianfranco finally get their mobile Cornetto service up and running

Chelsea scooters

WITH Chelsea FC now apparently no more than an dumping ground for Continental coffin-dodgers and peg-leggers, things have gone from bad to worse with the arrival of the Chelsea scooter. An attempt to steer the club to the very top of the style league (because, some might say, they're never going to scale the football one!) has culminated in the Chelsea shop selling a customised Italjet scooter. A snip at £2,500.

Available exclusively from the Chelsea Megastore. Call 0171-565-1490 for details



Promo Of The Month - Prodigy toilet seat

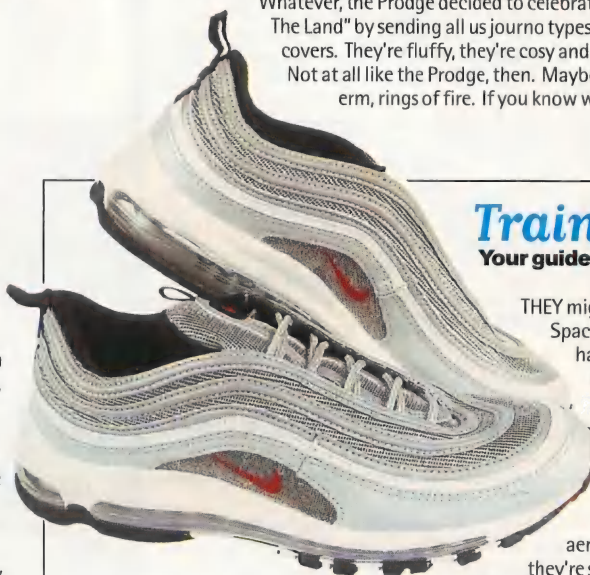
MAYBE it's because Keith's haircuts make him look like he's stuck his head down one. Or maybe it's because all that nonsense with the Herman Goering quotes made them talk such a bunch of arse.

Whatever, the Prodigy decided to celebrate the nuclear success of "Fat Of The Land" by sending all us journo types some really useful toilet seat covers. They're fluffy, they're cosy and your granny would love 'em. Not at all like the Prodigy, then. Maybe "Firestarter" was all about erm, rings of fire. If you know what we mean.

Harrison clothing

SITUATED somewhere between the High Street and slick designer wear, Harrison is the new label that's causing much chatter and applause on the fashion block. A partnership between designer Wenda Harrison and stylist Andreas Nicol, their first exhibition this summer has already landed them in major retailers like Browns, The Dispensary and Koh Samui. As they proudly claim, "wearable, affordable clothes, edgy without being fierce".

For information, call 0171-336-6003



Trainer Watch

Your guide to modern footwear

THEY might look like the kind of thing Space 1999's Martin Landau would have strutted around Moonbase Alpha in, but Nike's new silver limited edition Air Max's are currently flying off the shelves faster than you can say "swoosh". Why? Their smooth, flowing lines, giving an impression of sleek aerodynamism? Or the fact that they're silver so everyone will notice your feet? Who knows, but get them while

you can. French DJ and trainer obsessive (Hey, aren't they all?) Dimitri From Paris has already laid a pair down like a fine wine. "I'm leaving them for two years before I wear them," he says. "Then they'll be really rare." You have been warned.

Nike Air Max are available from JD Sports, priced at £119.99. Telephone 01706-626-400 for your nearest branch



Tab of acid? £6,000 please!

DRUGS have finally made it into the bastion of high society with the auction this month of, yes, tabs of LSD. Tucked into the Bonhams catalogue for their auction of "High Art" is Lot 382, described as "Blotter acid sheets - 14 original undipped blotter acid sheets", one of which even features dumbo grungers Beavis Et Butthead. It gets better. Lot 381, we're told, is cards of acid from a 1967 freak-out and "it is rumoured that the cards were dipped in LSD".

But before all you Ohm-freaks converge on Bonhams, bear in mind that the estimated price for Lot 382 is £500-£800, while the possibly real trips come in at a mere £6,000-£7,000. **Telephone Bonhams on 0171-393-3952. The auction is on Tuesday September 16**



Win Fusion fragrance goodies



FUSION is Faberge's new fragrance for both men and women, and they'd like you to know that they're really jolly clued in to club culture just like you. Not only does it make the kind of whiff that means you'll need armed protection from admiring hordes, but it's also the sponsor behind top club Golden's first UK tour. Their adverts look like something from the "Love & Rockets" comics. They've even released a rather cool tune, "Fusion", by Fusion Presents with remixes from Alex Reece and Wubble-U.

So we're rather pleased to be able to offer 10 winners a bottle of the fragrance, a special Christmas tin with shower gel and deodorant, plus a pair of VIP tickets to the grand finale of the Seriously Golden Fusion tour at Sundissential in Birmingham on New Year's Eve.

To win, just stick your name and address on a postcard marked "Seriously Golden Fusion Competition" and send it to the usual Muzik address before Friday October 10. First ten out of the bag win.

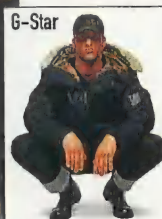


Most Wanted

Parkas



Paul Smith Jeans



G-Star

ADMITTEDLY not the kind of thing you'd want to wear for a kick-around on a sweltering Sunday afternoon, but as the British weather rapidly descends into the Siberian temperatures we're more used to, the Parka is your only guarantee of staying warm while the going gets cool. And being cool as well, because

it's never too hot to be cool in a parka. Er, anyway. Check out these six designs, as these gentlemen models have had the good sense to do, or forever suffer the ridicule of your chums.



Katherine Hamnett, to order from £450
For stockist enquiries call: 0171-935-3556



Diesel, £178.99. For stockist enquiries call: 0171-833-2255



Stone Island, £475. For stockist enquiries call: 0171-935-3556



Spiewak, £150. For stockist enquiries call: 0171-935-3556



Dupe, £49.99. For stockist enquiries call: 01625-829-578



Stussy, £300. For stockist enquiries call: 0171-224-2656

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Fabergé





phuture

Setting the agenda

187 LOCK IN

Gant. Nu Birth. 187 Lockdown. Three of the biggest club tunes this year. All the work of two diamond geezers from London's southside with a pedigree that goes right back to 1988

187 LOCKDOWN'S "Gunman" is the sound of a subculture exploding. A piercing volley of artillery fired straight from the hip of the speed garage underground. Like Double 99's "RIP Groove", Nu Birth's "Anytime" and Gant's "Sound Bwoy Burial" it's underground garage writ large with a stomping, assertive and catchy bassline, macho ragga vocal licks and a hook that'll send clubbers all over the land totally fake-firearms-toting, spaghetti-western ballistic. If the canon of portentous chimes sounds familiar, that's because they're cheekily half-inched from "A Few Dollars More", "the bit at the end where they take the clock out," says Danny Harrison, one half of the 187 Lockdown duo. If the tearing, adrenaline charged arrangement sends you heading urgently towards the dancefloor in the same way as some of the other aforementioned speed garage anthems then it's probably because scene veterans Danny Harrison and Julian Jonah, are also known as Gant and Nu Birth.

It's a clear, hot, bright-light, blue-sky summer day in London. And speed garage's most wanted production duo are sitting up on the roof terrace of east west records musing upon the state of the scene. They're in a very good position to muse. 187 Lockdown's "Gunman" has just been snapped up by east west, after being caned in Ibiza, on Kiss FM and at every self-respecting south London garage jam this summer. Their earlier tracks, the fast, rough, ragga and raw "Sound Bwoy Burial" (as Gant) and the more soulful "Anytime" (as Nu Birth) have been snapped up by Positiva and XL respectively. And they're remixing virtually everything in sight. Like Tuff Jam, RIP and the Dream Team 187 Lockdown's star is most definitely in the ascendant.

But speed garage, like any underground on the cusp of becoming the mainstream, is mutating at light speed. In the same way that jungle quickly diverged into the esoteric ambient drum & bass and the more visceral ragga jungle in 1994, so speed garage is dividing now. Danny explains, "It has split already, the blacker crowd are going for the more soulful chords whereas the big bassline thing is getting played by people like Judge Jules, Tall Paul and Seb Fontaine."

So where, you may well ask does that leave Danny and Julian? Well, with at least three different monikers on the go, both of them. As Gant and 187 Lockdown they've made the jump-up gangsta garage side a fine art. As Nu Birth they craft tracks in more of that US-influenced Tuff Jam/Catch vein. "We're gonna try and keep the Nu Birth thing more soulful," underlines Danny. However, that doesn't mean they're about to ditch their talents for dropping irresistible hooks or indeed damning the tearing side of the scene. "It's all forced, that

attitude. It's about people trying to be too pure for their own good," says Julian shaking his head. "There's nothing wrong with being catchy," adds Danny, "if something gets stuck in your head then it's doing its job."

Danny is 29 and an archetypal south London geezer (born in Lambeth, now resident near Croydon) should know. His back catalogue of productions includes hardcore crossover classic "40 Miles" by Congress and Nush's brassy uber-handbag arm-raiser "U Girls". Julian, meanwhile, 32, originally from Forest Hill, was behind a pivotal remix of Richard Derbyshire four years ago which was bootlegged and played heavily on the nascent Underground garage scene. Before that his 1988 early house twelve "Jealousy And Lies" earned him solo releases with both Chrysalis and Island. Both Julian and Danny have witnessed the growth of speed garage from its roots in the shops and south London house parties and on the pirates too.

Danny used to distribute shrink-wrapped US house and garage around London record shops and Julian did a few years behind the counter in a record shop in Fulham. That's how they met.

"It did start with the American stuff," asserts Julian, "but the American stuff got complacent. It was just like the same old formula time and time again. What it needed was an edge to it. So that's when the DJ's at parties really started pitching it up which gave it a completely different feel. Especially the vocals. And now the basslines have been beefed up and brought to the fore. I think it's really helped. It's something really new."

Something really new that everyone, right now, wants a piece of. After two weeks of solid remixing (Byron Stingily and David Anthony to name but two) Danny and Julian have just been phoned and asked to mix Olive. Their Robbie Williams remix is the latest cause for wisecracking by the pair though. "The vocals were pretty naff," grins Danny, "there was one line that said 'I knew a freaky young lady named Cocaine Katy' and we just looped the Cocaine Katy line. After Robbie coming out of rehab I don't think the record company are gonna like that much!"

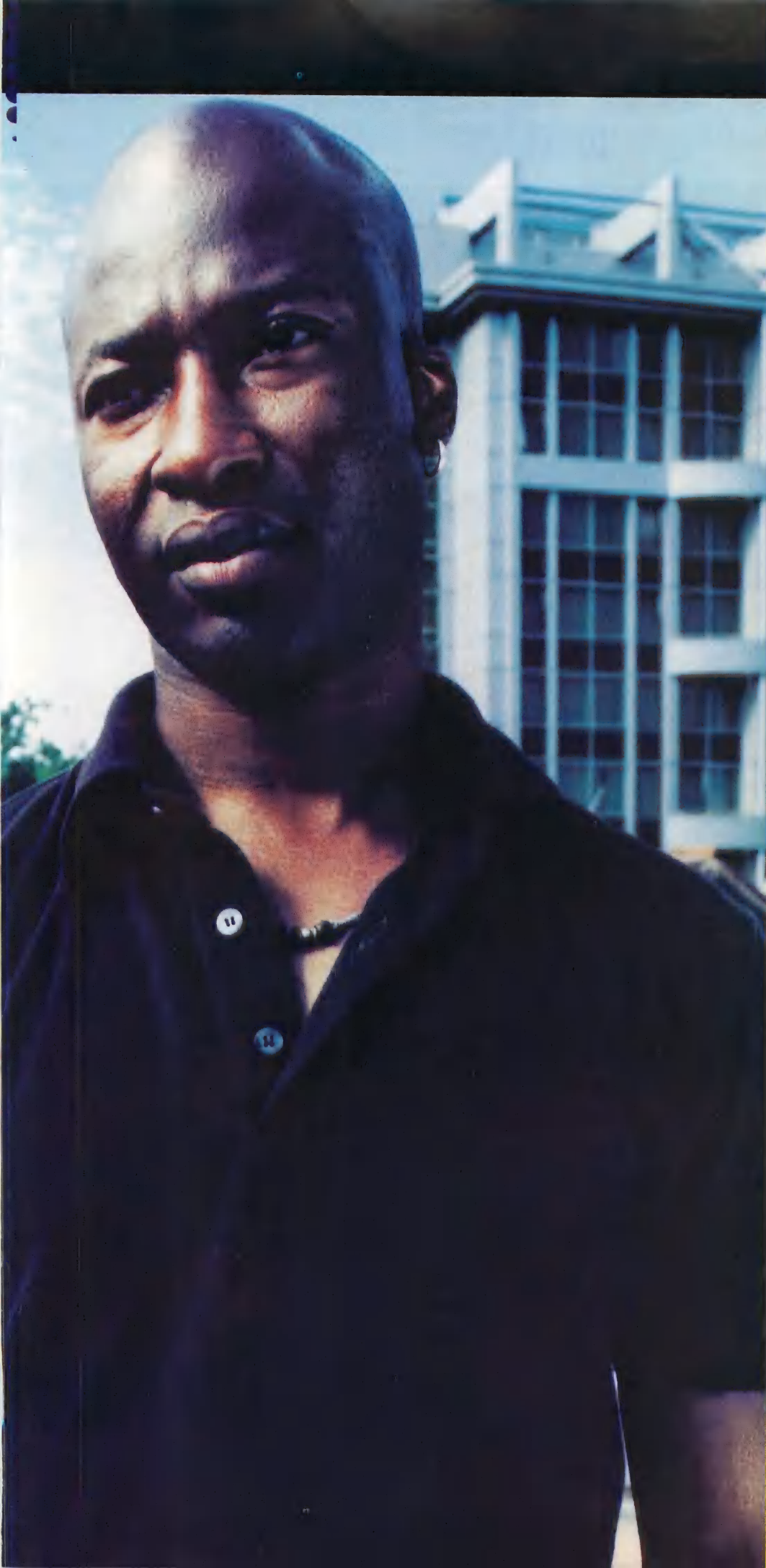
Is there anybody out there they've always wanted to remix then? "We've done it now," Danny continues, shrugging his shoulders. "Robbie Williams ha ha! We might as well give up now!"

Hypothetical situation. Let's imagine an A&R man turns up right now, cheque-book in hand, wanting to sign up the latest hot Nu Jak release. How much do they have to write the cheque for?

Julian smiles "Just leave it blank, ha ha ha." Priceless geezers.

words Bethan Cole pics Jill Flett





uppers & downers

MUZIK's guide to modern clubbing

Uppers

- ★ V97 in Leeds – at last, a proper festival site to rival even Glastonbury
- ★ 4 Hero's awesome mix of Nu Yorican's "Black Gold Of The Sun" – doing justice to a classic song and showing Masters At Work how they should have done it in the first place
- ★ Going out for the Ibiza closing parties and coming back with a tan when all your mates look like snowmen
- ★ 187 Lockdown and Natural Born Chillers doing mix swaps – the speed garage/jungle crossover starts right here
- ★ Oakenfold playing jungle and doing it properly. And the Cream crowd loving it
- ★ Derrick May and Sundiata recording a Nu Yorican Soul-style album with live musicians
- ★ Kevin Saunderson X-Mix compilation CD – nothing fancy, just brilliantly mixed, pounding fucking techno, mate
- ★ Daft Punk's new "Burnin'" video – featuring the cream of US house DJs pimped-up in full Huggy Bear schmutter
- ★ Speed garage totally running (ahem) t'ings at Carnival
- ★ Manumission's wedding parties – featuring Andy Carroll playing a right proper mobile disco on one deck with flashing lights and all the trimmings

Downers

- ★ Elvis overkill – he might well be a hero to most, but he never meant shit to us
- ★ Spanish DJs chucking UK talent off the decks in Ibiza. You're shit and you know you are
- ★ "Crisis in clubland" panic-mongers. Get a fucking grip!
- ★ Prodigy fans getting crushed at V97
- ★ People who keep saying "it's the way forward". No it's not, it's just this year's "keep it tidy"
- ★ Sandal-wearing blokes forcing the world to see their disgusting overgrown toenails. Roll on winter
- ★ Judge Jules playing jungle and not doing it properly
- ★ The way the records you really, really want always seem to cost fifty quid
- ★ KRS One and Westwood's incredibly tedious on-air barney. Ridikulous situation! Aa-ight!
- ★ Radio One pulling out of their r&b stage at London's Notting Hill Carnival

phuture



SWEET SIXTEEN

So what's Hawaii got to do with deep house? And how can you make jazz-flecked grooves on the one hand and throbtastic trance on the other? If we spell his name right, 16B'S Omid Nourizadeh promised to reveal all

"For some reason, everybody thinks it's called Aloha." From a car on the M5, Omid Nourizadeh laughs the gentle laugh of a man who takes his music that little bit more seriously than many of his contemporaries. "It's not a name that means anything at all. It just sounded good, that's all. Calypso records? No, I don't think so somehow."

In fact, his label's called Alola. And you won't find a single ukelele reference in their entire back catalogue. No flower garlands or Wakiki name-drops. Hawaii may be some people's idea of paradise on earth, but then they clearly haven't heard what Omid's been doing for the last couple of years.

You want golden sands and tropical climes? Step right into 16B's lush-as-fuck

"Voices" or "Trail Of Dreams", where the sound of deep house is locked into a satellite and sent out to explore the furthest reaches of the galaxy for a few years. Drift to dancefloor frenzy or bedtime wooziness to the sound of (deConstruction-license) "Secrets", his remix of Weatherall's "Rico's Helly" or the solo "Nowhere", a world where Roy Davis Junior and Francois Kevorkian sip cocktails in ambient heaven.

"There's a lot of emotional context in what I do" says Omid, justifiably. "I'll do what my feelings tell me, so the music's about moving you as well as teaching you."

After attracting much attention in the current nu Brit house frenzy, he's finally inked a deal with Harthouse/Eye Q. The first fruits, the deliriously tasty "Waterride" single, will be released shortly, with an album to follow. Ironic, really, given that in his spare time, Omid also knocks out trancey techno stormers as Phaser which wouldn't be out of place on the Eye Q of old. Defensive? Not Omid.

"It's good to be into one thing," he reckons. "But I just wake up and feel what I'm going to write. I really don't worry about whether, if I make a techno record, house people won't buy my house stuff or vice versa."

16B's 'Water Ride' is released this month on Harthouse

words **Calvin Bush**

Renaissance Worldwide

London

Mixed by DJ's
Robert Miles and Dave Seaman



Released 6th October 1997

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Available on 2 x CD - RENWW 1CD / 2 x MC - RENWW 1MC

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MUSIC



THE QUIET MEN

Berlin trip hoppers Terranova haven't got much to say for themselves. Good records, though

ASK Terranova what they are trying to achieve and the trio's main man Fetisch will say "Trying to develop some sort of sound". Like, thanks. Ask this polite man what that sound is exactly and things become even more confusing.

"I'm not sure yet. We just try not to be stuck in one groove. We try to play around. We're just trying to sound ruff I suppose. Trying to get a ruff sound going, really."

What we think he's trying to say is Terranova make squelchy, soft, chilled-out post-trip hop funk. The kind of out of, rather than in, your face beats and grooves which could well see the trusty old phrase balearic dusted down off the shelf at long last.

Fetisch is originally from Berlin, but he ended up DJing at hip hop nights in New York in the late Eighties. It was here that he met Jon Baker of hip hop label Gee Street, an encounter that resulted in working with the Stereo MCs.

Back in his hometown after the Berlin Wall came down, Fetisch hooked up with Meister and began producing music for films. He was still DJing, though, at the same club as a young man called Kaos. The three of them got together and the Terranova tale began.

Terranova's new single, "Tokyo Tower" sees



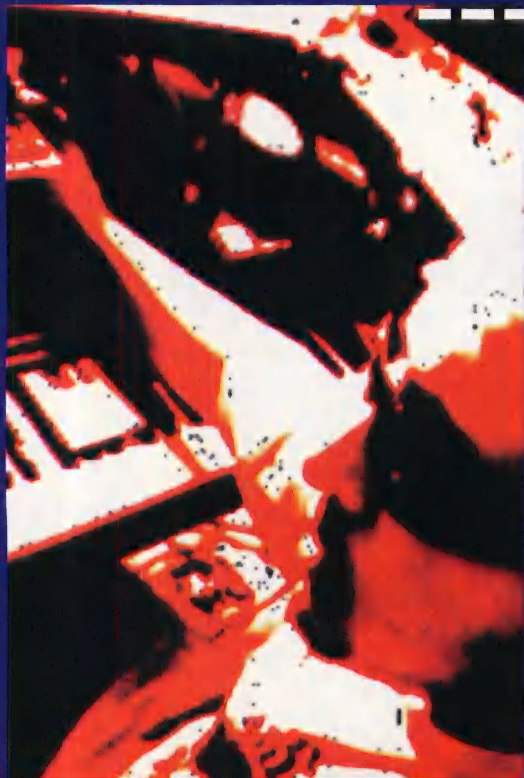
Fetisch and co collaborating with hippie-cum-German electronic music pioneer, Manuel Göttsching. Smooth as an oil slick, it's not exactly what you'd have any cause to call "ruff".

"I just went over to his house one day," beams Fetisch. "And he played us loads of stuff he'd done with Timothy Leary that he's never released. It was really exciting. Then a few days later he came down to our little studio, we had a couple of bottles of red wine and did three tracks together in one day."

The results is delicate, subtle electronica - a long way from the dark and moody remix they've just contributed to the latest Jungle Brothers single. And the album, Fetisch promises, will be something else again. But then that's the Terranova ethic - low on words, high on music.

Terranova's 'Tokyo Tower' is out now on R&S

words **Will Ashon**



MILES AHEAD

The streets of London are paved with deep house gold, reckons Italian ex-pat Cricco Castelli

MONEY and music are not the easiest things to combine at the best of times. Especially when you're living in Italy and every record company you know wants nothing but the kind of tacky Euro-screamer that'll bomb right in to the top of the charts. And all you're into is deep 'n' jazzy house music that stands as much chance of hitting the Top Ten as Grant Mitchell does winning a Morrissey lookalike contest.

Such was the plight of Cricco Castelli. So he got up and moved to London.

"There was nowhere I could do the music I wanted," he explains. "I was surrounded by all this really crap commercial shit and I hate it. So it was either London or New York and I chose London because the scene here is so strong. People really know about music here."

Luckily for Cricco, he hooked up with the guys at fledgling label, SI Projects who were more than happy to give him an outlet for his cool jazzed-out grooves. He's now put out two EPs of Salsoul-snippetted Nineties jazz funk, with another collection of bump and hustle house on New York-based garage label Kult.

"I'm not very good with the business," he adds. "If I had to manage myself, I'd get nowhere. I might be good at knocking out a few tunes in the studio, but that's it."

And good he is. His latest cut on SI Projects, "Batacoda Soul", sounds like Miles Davis-meets-Masters At Work-on-acid while his debut "The Kick" didn't just sound like Miles Davis, it actually featured the dead trumpet maestro.

"A friend's father gave me permission to use the solo," he offers. "He's very rich and a great maestro of soundtrack music in Italy. So he could afford to make a record with Miles Davis and Carlos Santana for fun. Not to make any money but to spend £200,000 on studio sessions just for fun. And he let me use the music on one of my tracks." Money and music? Pretty damn good when you can combine them, eh Cricco?

'Batacoda Soul' and 'You Asked For It' are out now on SI Projects and US Kult respectively

words **Kevin McKay**

MUZIK *singles bar*



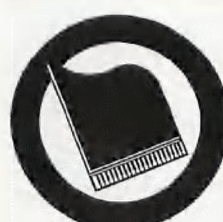
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DATE	ARTIST	TITLE
OUT NOW	HYBRID	"SYMPHONY"
15/09/97	187 LOCKDOWN / DJ SUPREME	"DON'T THINK ABOUT IT / THA WILDSTYLE"
29/09/97	SUENO LATINO	"SUENO LATINO"
13/10/97	ADEVA	"DON'T THINK ABOUT IT"



PIAS [RECORDINGS]

DATE	ARTIST	TITLE
15/09/97	VARIOUS ARTISTS	"SOUNDS LIKE GLASGOW" EP (PAN)
22/09/97	CONEMELT	ROCKERS RUIN E.P. (ILL)
06/10/97	BLACK BEAT NIKS	"CHANGES" (PAN)



PIAS [RECORDINGS]

DATE	ARTIST	TITLE
22/09/97	FREDERIC GALLIANO	"PLIS INFINIS" No.2
29/09/97	MR OIZO	#1
06/10/97	ALEX KID	"PLAYGROUND"

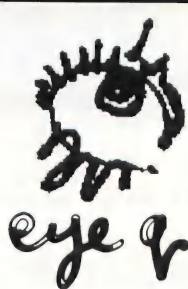


DATE	ARTIST	TITLE
OUT NOW	HOUSE OF 909	"SOUL REBELS 2" album sampler
15/09/97	SOULEDGE	"THROAT CUTTERS" EP

CHECK THE NEW PAGAN WEBSITE AT:
<http://www.ark21.com/pagan>



DATE	ARTIST	TITLE
9th Sept	SOUL CIRCUIT SIRK 008	"ONE MORE" EP INC. FUNK D VOID MIXES
6th Oct	LISA SHAW SIRK 009	"IF I COULD" RESTLESS SOUL REMIXES
20th Oct	DATA SIRK 010	"OPTIMUS PRIME" INC. UNDERDOG MIXES
3rd Nov	KERIME KENDRA SIRK 011	"SHE'S ALRIGHT" INC. MR SCRUFF REMIXES



DATE	ARTIST	TITLE
29th Sept	THE PEOPLE MOVERS	"CLIME WOMAN"
29th Sept	16b	"WATER RIDE"
6th Oct	HARDFLOOR	"ACPERIENCE"
13th Oct	FREDDY FRESH	"BARRIO GROOVES"



DATE	ARTIST	TITLE
29/09/97	RASMUS	"MASS HYSTERIA" EP
13/10/97	VARIOUS	"BEING BOLSHI" #1 EP
END OCT	LAIDBACK	"INTERNATIONAL" #1 EP
NOV.97	THE PLASTIC SURGEONS	"FOURTYNE COOKIE"

NEW FROM
FUSED AND BRUISED
RECORDINGS
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DATE	ARTIST	TITLE
22/09/97	SUBTROPIC	"LIFE TIME MISSION" EP
22/09/97	THE MILD MANNERED JANITORS	"O/BABS / GINGO"
NOV 97	pHrack R	COMPUTER DECK AID EP
NOV 97	SILVERKICK	VINYL SILK EMOTION EP

HEROES

STEVE 'SILK' HURLEY takes time out from his busy recording schedule to speak to the dons of the speed garage scene, RIP

RIP: WHERE DID THE NAME "SILK" COME FROM? IS IT BECAUSE YOU'VE GOT SILK SHEETS ON YOUR BED?

Steve "Silk" Hurley: Ha ha, silk sheets. No, the "Silk" thing is from when I was about 12, living in Chicago, there were all these dance groups who competed against each other. Everyone had their own name-tagged shirts and I didn't have a nickname for mine. They called me "Silk" because of my smooth hair!

RIP: HOW DID YOU GET INTO MUSIC PRODUCTION?

SSH: I was always the guy with the radio at school and was just obsessed by it! I listened to mix shows and wanted to do the same. I DJed for five years before releasing "Music Is The Key", but I used to do my own re-edits before that.

RIP: WHAT MADE YOU SET UP ID PRODUCTIONS?

SSH: I've had my own production company, Silk Entertainment, since 1988. My manager wanted a piece of the action and I set up It's Dance with him. I didn't have time to run it myself until we saw the books and realised he was stealing. The legal stuff finished in 1995, and I'm back with Silk Entertainment on a mission to bring more good songs back to dance music.

RIP: WHICH OF YOUR REMIXES IS YOUR FAVOURITE?

SSH: I've done about 150 remixes, but I guess it would be Michael Jackson's "Remember The Time" because I'm such a Michael Jackson fan.

RIP: WHAT IS YOUR FAVOURITE REMIX BY SOMEONE ELSE?

SSH: Hmm, that would be between Roger Sanchez' mix of "Stand Up" by Lovetite, Eric Kupper's Funk 'N' Dub of "Snapshot" by RuPaul or that remix of Ann Nesby's "Can I Get A Witness" by Mousse T.

RIP: WHO HAVE BEEN YOUR BIGGEST INFLUENCES IN MUSIC?

SSH: I don't think it would be one person. Being a DJ, it was George Clinton, Chic, Rod Temperton and Quincy Jones for their production skills, but I'm influenced by new music every day.



Steve "Silk" Hurley

RIP: WHO ARE YOUR FAVOURITE DJs, AND WHY?

SSH: Kenny Jammin' Jason who used to play on Disco DIA, the local mix show. Frankie Knuckles for his song selection, Grandmaster Flash back in the day for his scratching and our new prodigy, Kelly G, who is untouchable.

RIP: WHAT DO YOU THINK OF THE "SPEED GARAGE" TREND?

SSH: [Listens to some speed garage down the phone] It reminds me of Mr Fingers but is faster than what's been done before. It's got energy. Send me some of that!

RIP: WHERE IS DANCE MUSIC GOING?

SSH: More instrumentation and good melodies. I think it may become more disco-influenced, but there's a lot of styles out there!

Steve 'Silk' Hurley And The Voices Of Life's 'The Word Is Love' is out now on Silk Entertainment. 'What Would We Do '97' is also out now on Afrowax

DREAM DATE



The first lady of bangingness, **MRS WOOD**, takes a flight to Fantasy Island. Boss, boss, the plane, the plane...

DREAM VENUE:

"I haven't found it yet."

WHERE IN THE GALAXY WOULD IT BE?

"Don't tell me they're having raves in space now. Nowhere on this Earth is really sacred anymore, but surely there wouldn't be Technics in space. So I think it would have to be in Barnsley."

HOW WOULD YOU GET THERE?

"Train from Kings Cross, every hour, on the hour."

WHO'S ON THE GUEST LIST?

"Just to cause trouble there wouldn't be one. Although that might mean that nobody would come."

WHO IS THE PROMOTER?

"There wouldn't be one. Everything would be done by magic, so there'd be no hassle."

WHO WOULD WARM UP?

"Somebody not as great as me, so as to make me look even better!"

WHAT'S ON THE MENU?

"Lager, lager and more lager, plus lots of hard, funky techno. Ah, bliss."

WHAT WOULD YOU OPEN AND CLOSE THE SET WITH?

"I would open my set with Phunky Rhythm Doctor's 'Mad Poet' and close with Pussycat's 'I Know What I Like' (The Laidback Luke Mix). As to what what comes in between... Ooh, it makes me go all funny just thinking about it."

WHAT WOULD YOU DO AFTER YOUR GIG?

"Lenny Dee would DJ after me. Slow for the first hour, then mindbending techno. What a way to chill."

DJ OF THE MONTH

The Beloved's Jon Marsh drags himself away from his studio to tell us about his hectic DJing schedule

then "Ernie" by Benny Hill. I started off all cool and then it went horribly wrong!

AND THE LAST?

"Dem Young Sconies" by Moodyman on Planet E.

WHAT CHANGES WOULD YOU LIKE TO SEE IN THE CLUB SCENE?

My personal *bete noire* is clubs with absurd dress policies, particularly ones which refuse trainers. I've been turned away from clubs I'm playing at for wearing trainers! Clubs for me are about dancing and trainers are the most comfortable shoes to dance in. I'd also like to see DJs getting booked for longer sets.

WHERE DO YOU BUY YOUR RECORDS?

Mostly at Release The Groove on Denman Street, London and two or three trips to New York every year to get records which nobody else has. I still have records from two years ago that I've never heard anyone else play.

WHERE DO YOU GO CLUBBING?

I don't much, as I'm always working at the weekends. If I do it's Friday's at Plastic People or Space at Bar Rumba, both in London. I never have Saturdays off but I might get a chance to go clubbing in another country where I'm playing.

DO YOU PLAY REQUESTS?

If I've got it! If I haven't then I'm never rude as I think people have a right to ask.

DESCRIBE YOUR MIXING STYLE?

75% of what I play is American, I play all varieties of house up to about 132 BPM. Some people call my style deep but that's only because so many other DJs are playing banging stuff. I play music that trips you out, but deep doesn't have to mean slow. I'm

mixing all the time I'm in the booth, not in a ruff cut style like Derrick Carter, but long, smooth mixes. I think I get more out of it than the crowd sometimes!"

WHAT ARE YOUR STRENGTHS AND WEAKNESSES?

My strength is that I have music that covers the whole history of dance music and I mix old with new. My weakness may be that I'm too obscure for many but I still get booked to play big venues!

FAVOURITE LABELS?

Twisted, Cajual, Eightball, Oxygen Music Works and Classic.

FAVOURITE DJs?

Since I've been into music there have been five or six main players that have influenced me. Danny Rampling really excited me to start off with although I haven't heard him play for years, then the obvious ones like Tony Humphries, Vasquez, Derrick Carter and umm... Ralph Lawson.

FAVOURITE CLUBS TO PLAY?

Back II Basics when it was still going. The Ministry Of Sound 50% of the time, it's terrible the other 50%, The Love Boutique in Glasgow, Shindig, Shine in Belfast and Wobble in Birmingham.

WHAT WOULD YOU BE DOING IF YOU WEREN'T A DJ?

I'd definitely be making music still.

WHAT'S NEXT FOR JON MARSH?

We're working on the next Beloved project, whatever it turns out to be! We've also done loads of remixes like Blaze, Size Queen, Ian Pooley and Olive which are all out shortly.

The Beloved's 'The Sun Rising' is out on east west now



WHERE AND WHEN WERE YOU BORN?

Camberwell, London in 1965.

HOW DID YOU START DJING?

Having spent 1988-90 going out all the time in London, the music being played wasn't really what I was into. I was making records at the same time [as The Beloved] and the scene was going towards early progressive house which wasn't really me. I was trying to find a deeper, more spiritual American-type vibe. Ironically I may not sound like that now but it is the sound underpinning my DJing. I spent 3/4 months teaching myself to mix and then started playing at friends parties. Things just went from there!

WHAT WAS THE FIRST RECORD YOU BOUGHT?

"The Ballad Of John And Yoko" by The Beatles and

CURRENT TOP 10

- 1 SHAPE SHIFTER DJ Dozia (Noo Lion) "Deep, dark textured head trip house."
- 2 AFTER HOURS Stickmen (Stickmen) "The C2 cut... Relentless... Surrender!"
- 3 RUN TO YOU Joi Cardwell (8-Ball) "Vox to die for, dubs to fly for."
- 4 LOVELESS DAE Blaze (Classic) "Beloved remix action for top track from last year."
- 5 DIN DA DA [CLUB 69 REMIX] Kevin Aviance (Wave) "Club 69 remix - awesome."
- 6 SLID [GLOBAL COMMUNICATION REMIX] Fluke (Circa) "Tom Middleton's mix just builds and builds and builds."
- 7 THE WORD IS LOVE Steve "Silk" Hurley & The Voices Of Life (Silk Entertainment) "Vox to cream to, groove to scratch to."
- 8 ROCK IT TONIGHT Seven Dub (Prozak Trax) "The real sound of Ibiza. Deep, dubbed-out house music."

9 IS IT LOVE Nitewriterz (Ruckus) "Can't keep a good song down."

10 GOOSEBUMPS NYLX (Twisted) "Just can't tire of this! Johnny Vicious mix is fucking amazing."

CLASSIC ALL TIME TOP TEN

- 1 RIGHT BACK TO YOU Ten City (Atlantic) "About as perfect as it gets."
- 2 CAN'T GET ENOUGH LP Barry White (20th Century) "Brilliant album that always lifts me up. The vastly under-rated voice of Barry White."
- 3 AFRICAN DREAM The African Dream (8-Ball) "An album of timeless house. Simplicity and depth."
- 4 EVERY NOW AND THEN Ralph Falcon (Miami Soul) "Haunting deep vocal house music."
- 5 DO YOU DREAM Carlton (3 Stripes) "Effortlessly cool vocal and genius production from Smith and Mighty. Truly groundbreaking."
- 6 JOSEPHINE [LA VERSION FRANCAISE] Chris Rea (Magnet) "The ultimate balearic record for me.

Heart-rendingly beautiful."

7 DAY BY DAY Dajae (Cajual) "A brilliant song, a brilliant voice."

8 ALL AND ALL Joyce Sims (Sleeping Bag) "Just blew me away when it came out. Years ahead of it's time."

9 GIVE IT TO ME Bam Bam (Serious) "Fierce minimal acid house."

10 RELEASE ME Industry (Notorious) "Relentlessly excellent and Sound Factory memories!"

DJ ITINERARY FOR 4 WEEKS FROM SEPT 10TH

- 20/9 Gatecrasher, Sheffield
- 10/10 Red Box, Dublin
- 11/10 Playground, Waterford
- 15/10 Decadance, Birmingham
- 17/10 Hie Lounge, Kingston
- 18/10 Ministry Of Sound
- 25/10 Gatecrasher, Sheffield and Ministry Of Sound, London

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(Mixmag)

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there goes the overdraft... rare records guaranteed to give your bank manager a heart attack

Not so much the most expensive records of all time, but a smattering of vinyl dreams, some of which you may already possess, others which you've taken to charity shops or flogged to Bill for 50 pence. Find out the hows, the how much and wherefores of rare records and the bounty hunters who chase those tunes for startling amounts of sponduliks. Read it and weep!

artist	Name/Producer /Label /Release Date	How much would you have to pay for a copy?	What does it sound like?	What club might you hear it in?	In whose record box might you find it?
	The Paperclip People – "The Climax" (Retroactive, US) 1990	Estimates do vary between sellers but £110 is apparently a fair price to pay. Or go and get yourself 45 and a half pints of lager instead	Typical Carl Craig Detroit techno. Big banging looped-up beats interrupted by an ambient breakdown. Vintage due to its bassline which pioneered the combination of techno and disco	The Orbit in Leeds, Lost at various locations around London and Voodoo in Liverpool are all probable suspects	With only 150 copies in circulation (or in a safe deposit boxes) it's a difficult question but James Lavelle has always been after a copy
	Pierre's Phantasy Club – "Phantasy Girl" (SR0) 1989	Anywhere between £150 and £300 depending on the dealer and the part of the country you live in. It is cheaper in London	Similar to another Pierre classic "Dream Girl". Dark, spooky Chicago acid house	Sarf London tech-house mecca Wiggle or Subterrain at The End. Eddie Richard spins this track so often it's suspected to be stuck to his hand	Anyone who was there for acid house (Trevor Fung, Danny Rampling and Oakie) or any youngsters who may be attempting a Smiley revival
	Plaid – "Mbuki Mvuki" (Black Dog) 1992	A minimum of £60 but this album is getting more cult-like by the day	Distorted Detroit techno straight out of London, but also contains early prototype jungle breaks and even acid jazz!	Colin Dale caned this on his "Outer Limits" radio show as well as early hardcore clubs. It's probably more of a bedroom tool these days, though	The album was heavily played by the original hardcore crews, and later served as a tool for drum & bass aficionados. Probably not in Ken Downie's box after Plaid (Andy Turner and Ed Handley) split from Downie's Black Dog alter ego in 1995
	Prodigy – "Minefields (Radio Edit)" (XL) 1996	A whopping £200 seeing as only 10 copies were ever pressed	Not many people could tell you what it sounds like. Listen to The Monkey Mafia Mix of it on the rare XL sampler "Fresh Packed Cuts" released last year	If you have heard this record out, you're lucky. To the 56 million others, keep on searching!	The promo cassette sells for a mere £60, so budding DJs should sell their Technics, buy a tape player and impress their friends!
	Orbital – "Chime" (Oh Zone) 1989	A minimum of £30 for a sealed copy but should mature with age. The myth that it cost £1 to record is still not confirmed!	If you don't know this one, then give up now. Trademark Orbital dramatic synths stamping on a rolling breakbeat makes it the ultimate party hand-raiser	M25 Orbital raves such as Biology and Apocalypse Now rocked to this seminal anthem. Carl Cox overdid it with years of support for the boys from Kent	All big-names will have a copy to get them out of a scrape, but then again so will Mick The Mobile DJ (weddings, funerals, barmitzvahs, anything)
	The Chemical Brothers – "Song To The Siren" (Dust Brothers Records) 1993	Has been spotted at £60 but usually goes for less. Remember, this is the first pressing on their own label – only 500 in the whole wide world	Haunting trip-hop debut from the Dust (Chemical) Brothers when trip-hop was still 'cool'. As funky as they'll ever be	Weatherall's mix of this with The Waterboys "Whole Of The Moon" is second to none. Prog house hang-out Love Ranch saw Phil Perry and Rad Rice spinning this too	All the big beat mafia still cane these arch-Emperors of the Social vibe. Check Jon Carter, Norman Cook and Derek Dahlarge for typical examples
	Juan Atkins – "No UFOs" (white label) 1987	This hand-written white label first issue is a very rare record, valued at around £100. Or of course you can buy it on import for £7.95	Classic, noisy electro beats with Juan Atkins rapping about the possibilities of the existence of UFOs	The Music Institute in Detroit and any techno club worth its salt!	The Clear Records and Rephlex Records posses – Kirk Degiorgio, Dr Rockit, Clatterbox and Squarepusher for example – might be heard playing this. Apparently it's never left Andy Weatherall's record box
	Leftfield – "Not Forgotten (Hard Hands Mix)" (Outer Rhythm) 1991	A paltry £25 is all you'll be shelling out for this progressive classic. Or give it a miss and buy twelve and a half McDonalds Happy Meals	Chuggy, dubby progressive house. A milestone in house music	Graced the wheels of steel at clubs like Shave Yer Tongue in Bracknell, Full Circle and prog house clubs nationwide	Any club that still plays the classics or any pioneers of the progressive house revival



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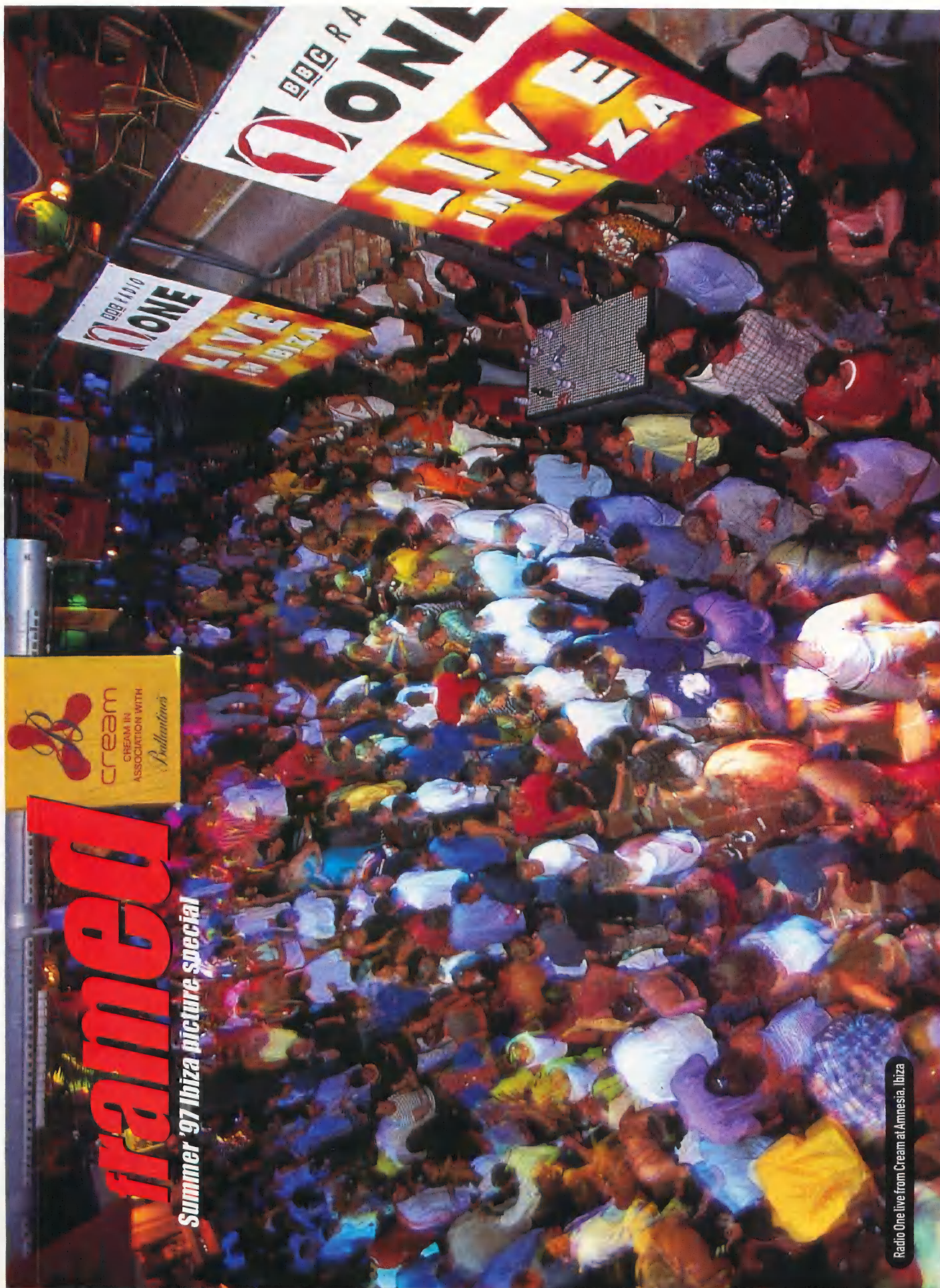
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Summer '97 Ibiza picture special

Radio One live from Cream at Amnesia, Ibiza

Renaissance at Pacific, Ibiza

pics: Raise-A-Head



Manumission at Privilege (formerly the Ku Club)



The weekly Manumission wedding in the side room at Privilege

pics: Raise-A-Head



Radio One's "Essential Selection" live from Cafe Del Mar, Ibiza



will web invasion e.p.
Funkafied electro from the motor city



brian vick 'til you hear they blow
N.Y.C. acid breakdown



aquarhythms heart sequences
Mixes: **Rabbit in the Moon/Carl Craig**. Cool deep tech-house from Jay Ahem



q-burn's abstract message
doublecross EP

First astralwerks offering for master Florida/DJ/producer/label boss. Four funky flavas.



tranquility bass la la la

Mixes: **Fatboy Slim/Derrick Carter** 3rd single from the **Freak** album gets the Cook & Carter treatment



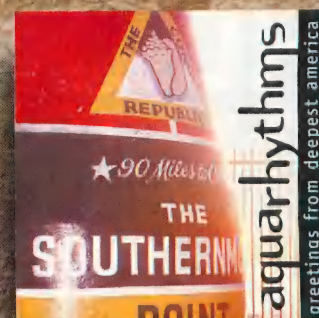
tranquility bass
let the freak flag fly

'A beautifully fried racket that reclaims the lost territory between Primal Scream and Mo Wax' - NME



eighth dimension
selected material

10 tracks of jazzy breaks from Florida's finest crew. Featuring Q-burns/Pimp Daddy/BMF & more.



aquarhythms greetings from deepest america

An album of sensual, deephouse from Jay Ahem. Mixes from **Deep Dish/Carl Craig/Rabbit in the Moon**

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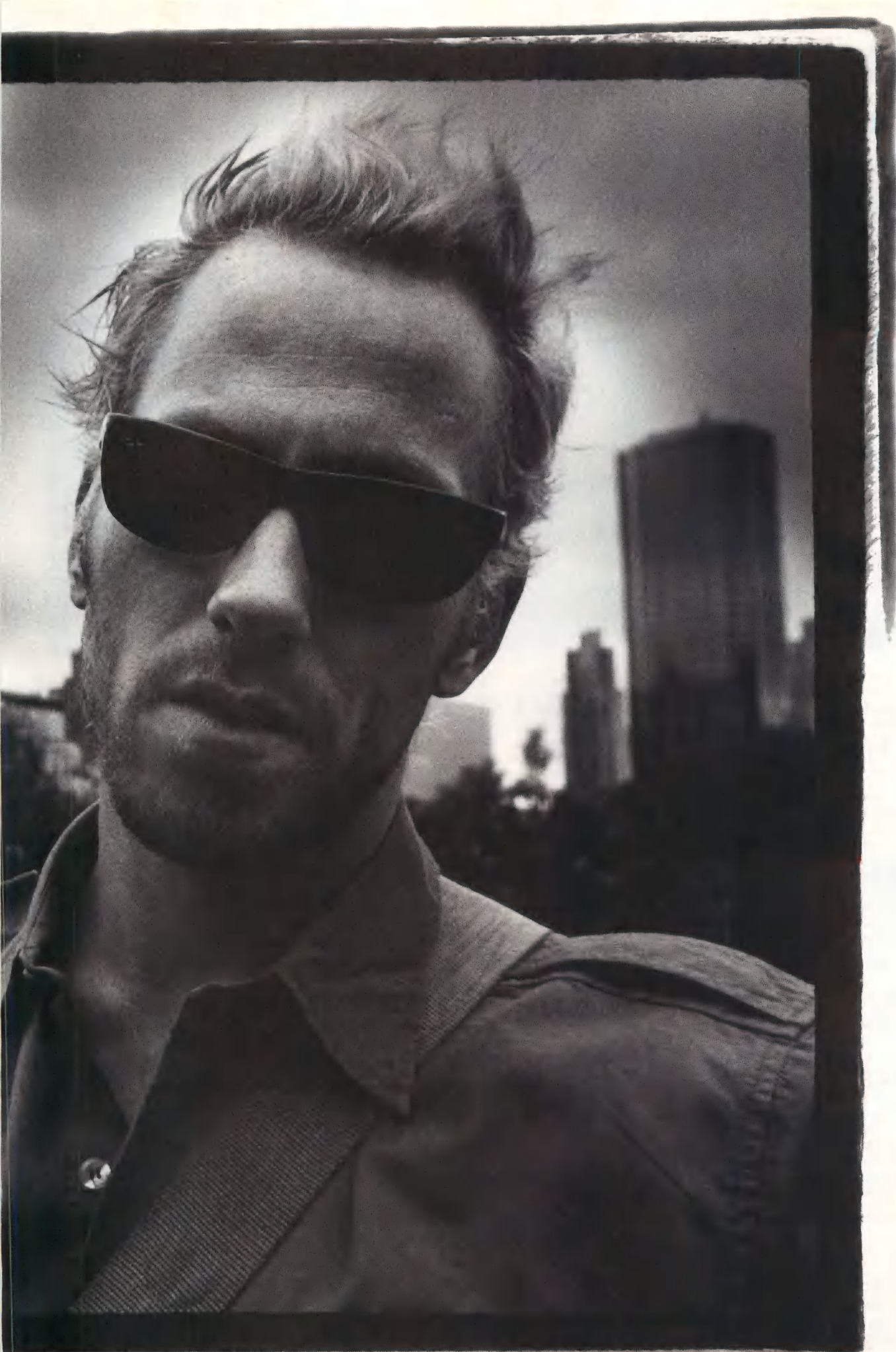


David Holmes

words CALVIN BUSH pictures JAMIE B

HOLMES ON THE DERANGED

Celtic soul brother DAVID HOLMES heads for Noo Yawk to hang with the homies, freaks and weirdos. The result? The seedy core of The Big Apple exposed on his new album. And Muzik was there. Mic way for the Irishman



David Holmes



That John Inman impression goes down surprisingly well in New York

NEW York's Washington Square Park is an incredible place to be of a lazy summer afternoon. A small patch of concrete in the city's lower East Side, with a meagre kiddies' playground to one side, a few trees and the odd strip of sun-beaten lawn towered over by the enclosing condos, barely 100 yards square. So what the hell are we doing here when we could be hanging like ape-people from the Empire State? Or stroking our beards artsy-like down the Guggenheim Museum?

Look around you. Everywhere you look are "bridge and tunnel" kids daytripping to the Big Apple via the bridges and tunnels that connect Manhattan to mainland America. Kids from white-picket suburbs in New Jersey, Brooklyn and Long Island. And boy do they look weird. Some have got flares so wide they could house the whole of Glastonbury in their bell-bottoms. Except these flares are shredded, ripped and torn to fuck. Looking gaunt and drawn, they gather in small groups, occasionally interrupted by weedmen peddling dime-bags of grass, plotting the next rave, how to score beers, who's got the whizz. . . These are the ones that Larry Clark based his "Kids" film on. Tough, brattish, not giving a toss. A condomless fuck away from total immorality.

They're not the only freaks gathered in the park. Everywhere you look are society's outcasts. A crackhead in a lime-green felt suit dances like a demented loon, eyes closed, Walkman blasting his ears. Over there, a jazz-band skiffle and improv using a converted wash-board and some steel bins. A gaggle of homeboys perform an impromptu human-beatbox rap. Another cat, looking like a down-at-heel Bill Cosby, drags a guitar and porta-speaker after him and strikes up a one-man routine for no-one in particular. Nobody pays the blindest bit of attention, everyone's just digging themselves. This is New York after all. Generation X meets "Do The Right Thing". Ever get the feeling you've wandered straight onto a film set?

And there, bobbing between each and every cluster of wasters, losers and drifters, is David Holmes. Looking like a cross between Bob Geldof with a hangover and a peroxided version of the drunk old priest in "Father Ted", the Irish film enthusiast, techmeister and Northern Irish soul producer is in his element. Weed in his pocket, tabs of LSD on the way, and a portable DAT player with a mic at the ready. He's been gone an hour, and as he re-emerges from another huddle of kids, he's got this huge ruddy smile creasing his face and he's flipping his thumb and forefinger together excitedly.

"You have got to hear this." Rewind. Play. Listen.

"James Bond is the man to me. Because I don't care what nobody says. If you can get a gun, shoot 30 people, walk out, blow it up, not get a piece of dirt on you, walk down the block, pick up a chick and take her to a motel. . . You. Is. The. Shit! I don't give a damn. You is the S-H-I-T!"

That, as they say in movies, is most definitely a wrap.

A few weeks later, reclining in the flat of best mate and Harthouse/Eye Q boss, Dean O'Connor, Holmes is explaining his fascination with New York.

"There's an electricity that runs through that city. Just all the fucking strange people you see wandering around town. . . You could fucking go down Lafayette Street in a sack doing somersaults and people would take absolutely no notice of you."

Of course, New York's always held a curious spell over us non-Yanks. No matter how many times you've seen it on the TV or big screen, nothing can quite prepare you for its

sheer intensity, the concentration of raw excitement, wild individuality, jaw-aching sights, nose-troubling smells. As Holmes notes with awe, "It's the ultimate melting-pot". It's also, without doubt, the most popular location for film-makers ever. Clouds of steam billowing from street-side manholes. Infinite roads clogged with white-knuckle riding yellow taxis. Steel skyscrapers and desolation row side-by-side. And every nation under the sun. Plus a few from the other side, no doubt.

Holmes' own love of all things celluloid has never been any secret. After all, his first single (the Disco Evangelists' "De Niro" with Ashley Beedle) sampled Sergio Leone's "Once Upon A Time In America" for a chimes 'n' helicopter blades 70mm classic. "Johnny Favourite" tipped its hat to the Micky Rourke movie, "Angel Heart". And there's the small matter of 1995's debut album, "This Film's Crap. Let's Slash The Seats", with enough widescreen soundtracking (especially on the incredible and haunting "In The Name Of The Father" tribute, "No Man's Land") to get John Barry and the gang wondering who the hell this Irish upstart was. He'd probably accept the part of "Gong Man" if Rank ever resurrected the role.

So it wasn't entirely a Cilla Black-scripted surprise when he took off to New York to get soundbites and vibes for the follow-up. The results, or at least a very tiny portion thereof, can be heard in all their bizarre glory on "Let's Get Killed", the follow-up album that's already trampling all over the competition for Album Of The Year. Check our Album Of The Month review to see exactly what it sounds like.

So sum it up, Mr Holmes.

"It's about two fucking crazy weekends in New York where I risked my life. It's about more than that. I was on acid meeting real people, not knowing what the fuck was going to happen next. We're talking about some shit crazy freaks. Crack kids on the road to nowhere. Some punk rocker with a crown of thorns for a haircut. . . I had a couple of very fucking hairy experiences."

Let the record state that Muzik was there too. And he's not lying. Strolling up to strangers, eliciting stories from hard-luck punk bums in St Marks Square, scoring drugs in Central Park, all the while taping his conversations. The resulting dialogue forms the backbone of "Let's Get Killed", turning it from a great album into a great album with the fetid breath of New York street life breathing right down your throat.

There are street punks reeling off their drug-intake for the day, Bronx bad boys relating bodily assaults and washing blood off the sidewalks, street astrologers and pavement philosophers. On "Head Rush On Lafayette", a group of passing rappers have their freestyle urban poetry mixed into a jamming pots-and-pans drummer from further down the same street.

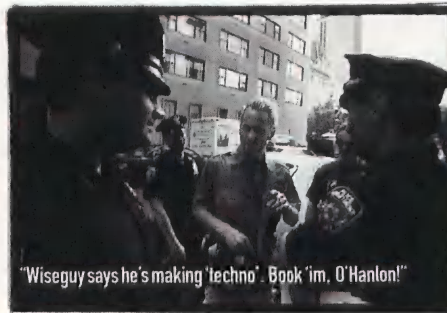
Suggest to Holmes that being fascinated with New York might just be something of a cliché, and he gets rather riled.

"It's not, not at all," he glares back. "I have done what hasn't been done before. It's just about giving people a vibe of what it's fucking like in the centre of New York. Because it's so fucking multi-cultural, it's so alive, so filmic. I couldn't do it in London because if I stuck a mic in someone's face, they'd most likely tell me to fuck off."

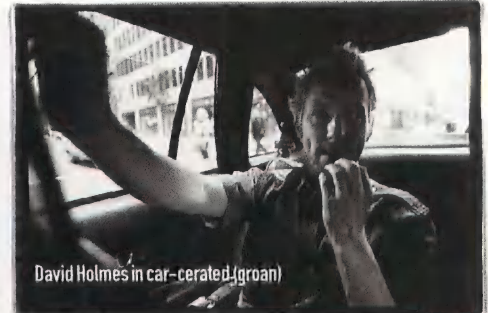
"I've done it on a completely different level, in a completely different way. You might as well say the 303 is a cliché after 1988. That's where the individuality comes in. These people sound good, they're confident, they have personality. They give you a thousand



"Dictaphone? Hur hur, you said"



"Wiseguy says he's making 'techno'. Book 'im, O'Hanlon!"



David Holmes in car—erated (groan)

different images to choose from. It means you can close your eyes and visualise anything you want. You can be on the streets of New York city. It would be a cliché if it sounded like anything else. But it doesn't. It sounds like 'Let's Get Killed'."

The first inkling we had that something devilishly good was going on in the Belfast boy's breeches was last year's single, "My Mate Paul". Growing up, Holmes has been a punk, a mod, a skinhead... the lot. "Spiderman" they called it where he grew up. Someone who could affiliate themselves to any cult or passing fashion and totally immerse themselves in it. He'd been into The Pistols and The Adverts. Scooter to The Jam and The Creation. He'd freaked out to Northern Soul and Sixties' psychedelia, rare groove and high funk. And somewhere in between all that lot, "My Mate Paul" joined the dots before rearranging them in the shape of "Nineties funk-person wiggling out big time". Recent single and mucho grando stormer "Gritty Shaker" just added some angel dust to the picture.

He grins that irresistible Oirish gobshite smile of his and remembers. "When I was a kid, if I wasn't running around with a fucking suedehead and a pair of braces, I was fucking running round with a three-button tonic suit driving a scooter. If it wasn't that, I had a fucking donkey jacket on, a monkey hat and a pair of Doc Martens, thinking I was Kevin Rowland from Dexy's. I was totally involved. But my musical influences have always been totally diverse."

When he first came out of Belfast in the early Nineties, people pegged him as the next Weatherall or Richie Hawtin. Firing on all techno cylinders and promising white electronic light and heat. His legendary club-nights at Sugarsweet and, later, Shake Ya Brain, were the ultimate in drug-crazed 4/4 madness. And remixes for Therapy, The Sandals, St Etienne and Wevvvers himself confirmed the same impression.

Changed days indeed. In June this year his "Essential Mix" was as radically different as it was refreshingly cool. Where most DJs were busy using the slot to display mixing prowess, upfront tune blagging and dancefloor rockability, Holmes stuck a snotty two fingers up to the entire tradition and went back to his roots. No mixing, none of his own tunes, just an incredible selection of rare grooves, sweet soundtracks, lost soul and funk classics and scratch-support from a mate, Chris Call. Jimi Hendrix, Quincy Jones, Jimmy Smith, Ike & Tina Turner — nothing from after 1980. No wonder, then, that he walked off with the SAS award for Best "Essential Mix" last month. Even though he was the only one who was genuinely shocked.

"I did look at it as a risk. I don't think there was a 4/4 rhythm in there. At the end of the day, it was just me having fun. Hopefully now people will understand what I'm trying to do with my album, because there were a lot of influences in there that are on the album."

So does this mark the end of Holmes' love affair with techno? Are his recent low-key, hi-tech-octane singles with Alter Ego the last of their kind?

"No, not at all. I got some great records in Eukatech today."

But is the thrill still the same?

"I don't get the same thrill on a regular basis, but when I'm behind a pair of decks and I've got a load of records to play, I feel totally comfortable." He pauses for a minute,

swigs on his Jack and Coke. "There's no question about it, it's just not even relevant. Because if anyone had the choice of listening to techno all their lives or taking everything else that's going on, everybody would take everything else."

"And as far as making music goes, I'm not Jeff Mills. I'm not Surgeon. I'm not Alter Ego. I'm not even interested in trying to be like them. I'm not about being a soundtrack bod, I'm not about being a techno DJ. I'm about taking everything that excites me and being totally open-minded. I mean, I've found it really hard to take the fucking Radiohead album out of my CD player. I think it's totally amazing."

You takes your pick. Monthly Sundays he's got his Black club doing that Heavenly Social-style, anything goes party vibe, but he's also got a monthly Friday night, Tora Tora Tora, where he gets to air all those Bandulu and Downwards tunes he rates so highly. Spinning musical webs in every nook and cranny of this great hallway we call music.

IT'S been a long, strange year for Holmes. Just over a year ago, his Mum died, an event which affected him greatly. He talks about her constantly, sometimes as if she's still alive, and when he went to pick up his SAS award, he dedicated it to her.

But there have been good things as well. "No Man's Land" brought him to the attention of top TV producer and writer Lynda La Plante, the woman behind the "Prime Suspect" series. He's already scored her next series, "Supply and Demand", while her follow-up to that, "Killer Net", is also being scored by Belfast's own Lalo Schiffrin. We shall also soon be enduring a whirlwind of publicity for "Resurrection Man", a violent gore-fest based loosely on the notorious Shankhill Butchers who carved up Catholics in the Seventies just for the hell of it. No prizes for guessing who scored that one too.

"The producers loved 'No Man's Land', but they couldn't use it because Lynda already had it. It's a fucking mental film with some serious madness going on, people getting cut up real bad. It's about these psychopaths whose leader takes far too much speed, wants too much power and believes the ultimate way to kill a man is by his neck."

Continuing on down that path to Hollywood immortality, Holmes has already contributed a track to the next James Bond soundtrack, a reworked version of the classic James Bond theme. You'll even find an alternative version of it, retitled "Radio 7", on the new album. So maybe it's no coincidence that Pierce Brosnan's body double crops up in the video for "Gritty Shaker" alongside, bizarrely, the girl who's playing Lara Croft in the "Tomb Raider" film.

So does Hollywood beckon for the Holmer, the army fatigues and ripped-shirt punkster soulboy with a passion for life that's dangerously infectious?

"I'll tell you what I'd fucking love to do. This is just something that's going on in my own head, but I'd like to write my own script. With real people, real live stories and I'm going to make one long fucking story out of it. I'm going to make the soundtrack too, and I want every single one of my friends to be in it. It's my total dream and I don't care what the fuck it costs. I'll fucking fund it and put it out myself."

California dreaming? Move over Hollywood, the Holmes-boy is coming.

'Let's Get Killed' is released this month on Go!Beat.

OH! YOU MISSED 'GREASE'

Ten film soundtrack moments that make David Holmes want to repair cinema seats, munch his popcorn in respectful silence and be nice to usherettes



'EXECUTIVE PARTY' BY ANDRE PREVIN (FROM 'ROLLERBALL')

"Andre Previn is a classical composer, but he came out of the classical closet and made a couple of blinding funk tunes in the Seventies. A great film too."

'SCORPIO' BY LALO SCHIFFRIN (FROM 'DIRTY HARRY')

"I love the way this changes tempo. The break from it has been used so many times in loads of different records, the bass is so powerful it'll blow your mind and there's an amazing choir that comes in, sort of 'woo-woo-oo-oo' [singing like a broken thermos]."



'BULLITT' BY LALO SCHIFFRIN (FROM 'BULLITT')

"I had to pay £30 for a copy of the original soundtrack of this film in Honest Jon's record shop, so I was just a bit gutted to see it getting canned to death on the Ford Puma advert. Still, it has got to be said that it's an extremely good advert."

'GROUPIES — THE ORIGINAL SOUNDTRACK' VARIOUS ARTISTS

"Ten Years After are the band that really stand out on this soundtrack. Really sleazy, dirty funk rock. But it's the movie and the dialogue that do it for me. Cynthia Plastercaster's on it, talking about the time she took a plaster cast of Hendrix's cock."



'BLOW UP' BY HERBIE HANCOCK

"What can you say about Herbie? A great film, really funny in a cheesy way. There's some brilliant samples on the album. It's where Dee-Lite got the bassline for 'Groove Is In The Heart'."

'BLACK BELT JONES — THE ORIGINAL SOUNDTRACK' BY DENNIS COFFEY

"A great blaxploitation soundtrack, but I've never actually seen the movie."

'TAILENDERS' COMPOSER UNKNOWN

"It's about all these hippies travelling around America doing loads of acid, giving out flowers, doing the usual hippy shit. Then it just turns into this

hardcore, pump-action porn with all these pig-tail hippy chicks getting it hard and fast. The music's a bit like 'Vampyros Lesbos'."

'DEATH WISH — THE ORIGINAL SOUNDTRACK' BY HERBIE HANCOCK

"Back then, Herbie really was the man. I love this, just for the suspense and those mad breakdowns that take you off in all directions."



'THE LOST MAN — ORIGINAL SOUNDTRACK' BY QUINCY JONES

"The movie stars Sydney Poitier. The whole soundtrack's got enough breaks to keep anyone happy for a while. It's totally ahead of its time."

'COMING AND GOING' BY RAY BROWN (FROM 'THE ADVENTURERS')

"Not the Disney version! This tune is absolutely filthy. When we put this on, we all came to the conclusion that the girl starring in the track [i.e. providing moaning noises — Ed.] is basically, without doubt, the ultimate shag ever. I've only got this on bootleg."



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Win a genuine old school arcade game!!

AS anyone who knows their beats from their barn owls can tell you, when it comes to compilations of the phattest, coolest, smokiest beats around, you'd have to search pretty hard to find a better series than "Dope On Plastic". Compiled by the Bristol master of all things puffin', John Stapleton, they've proved themselves pretty darn cool.

Not content with four volumes of "Dope On Plastic", Sir Stapleton has now put together "Dope Classics", a blunted bagful of irredeemably classic tunes of groove mania from the last ten years. It's more old school than the original cast of "Grange Hill". There are seminal deck-wrecks from the likes of Westbam, Depth Charge, Renegade Soundwave, React 2 Rhythm, Dee Patten, Leftfield, Gangstarr, Silver Bullet, Smith & Mighty and more.

As you can see from the rather fetching picture here, the album cover features one of those old Space Invaders type arcade machines we all spent our youth depositing our tuck money into. And thanks to the

mammoth generosity of the kind folk at React, we can offer **ONE** lucky reader a genuine old school arcade game. It's called Phoenix, it's absolutely tops and we haven't been able to drag the editor off it since it arrived. If you managed to get hold of one in this condition, it'd set you back around £600. The lucky winner will also receive a very limited box-set of "Dope Classics". Three runners-up will each get a copy of the box set.

To win, simply tell us John Stapleton's alias. Is it:

- (a) Dr Jam?
- (b) Atomic Jam?
- (c) Peach Jam?

Mark your entries "Dope Classics Competition" and get them in to Muzik by Friday, October 10.



Win VIP weekend at the Southport weekender

IT started in 1987 and it's now one of the biggest dance music weekender's in any music fan's annual schedule. The Southport Weekender is two days of pure magic, encompassing everything from house and hip hop to soul and swing. This year's fest is almost upon us. As usual, it's at, er, Southport natch, from the 7th until the 9th of November. And already confirmed are the likes of Danny Tenaglia, Tony Humphries, Danny Rampling, Tuff 'N' Jam, Graeme Park, LTJ Bukem, Peshay, Bob Jones, Snowboy etc. etc. Bloody marvellous.

Now, they've even gone and joined the mix album set. Except that this Avex release is a little more special than your usual fodder. For starters, it's got Masters At Work choosing and spinning the golden discs - Kenny "Dope" Gonzalez on the hip hop tip and Lil' Louie Vega doing his swinging house thang. It's so close to the real thing, you can almost hear the couple thrashing around in the chalet next door.

We've got **ONE** copy to give away, signed by the Masters themselves. But in addition, the winner and a guest will get a pair of tickets to this year's weekender, free chalet accommodation and travel to the event by rail from anywhere in mainland Britain. **FIVE** runners up will each get a copy of the album.

To win, just tell us how old the Southport Weekender is?

- (a) 18 months?
- (b) 10 years?
- (c) A couple of centuries at least?

Mark your entries "Southport Weekender Competition" and get them in by Friday, October 10.



20/10
The Southport
Dance Music Weekender

The Album
Masters At Work

Win Ibiza beach bags, sarongs and albums!!

CAFE Mambo is the premier pre-club bar in Ibiza where everyone's doing their hanging-out these days. Somewhere magical to watch the sun go down (or come up!) to a soundtrack of everything from classic tunes to dopey ambient gems to bangin' upfront largeness. It's so good, they've even got their own triple-CD album reflecting this diversity. And we reckon it's one of the best Ibiza compos so far. Each CD is given over to a different style - yes, classic, mellow and upfront.

To celebrate its release, VC Recordings have knocked up some rather beautiful sarongs and a swinging beach-bag to hold your sun-tan lotion in. **TEN** lucky winners will each get both items along with, of course, a copy of the album.

To win, just tell us who recorded the somewhat huge anthem, "Stella"?

- (a) Knife & Fork?
- (b) Salt & Pepper?
- (c) Jam & Spoon?



Mark your entries "Cafe Mambo Competition" and

get them in to Muzik by Friday, October 10.



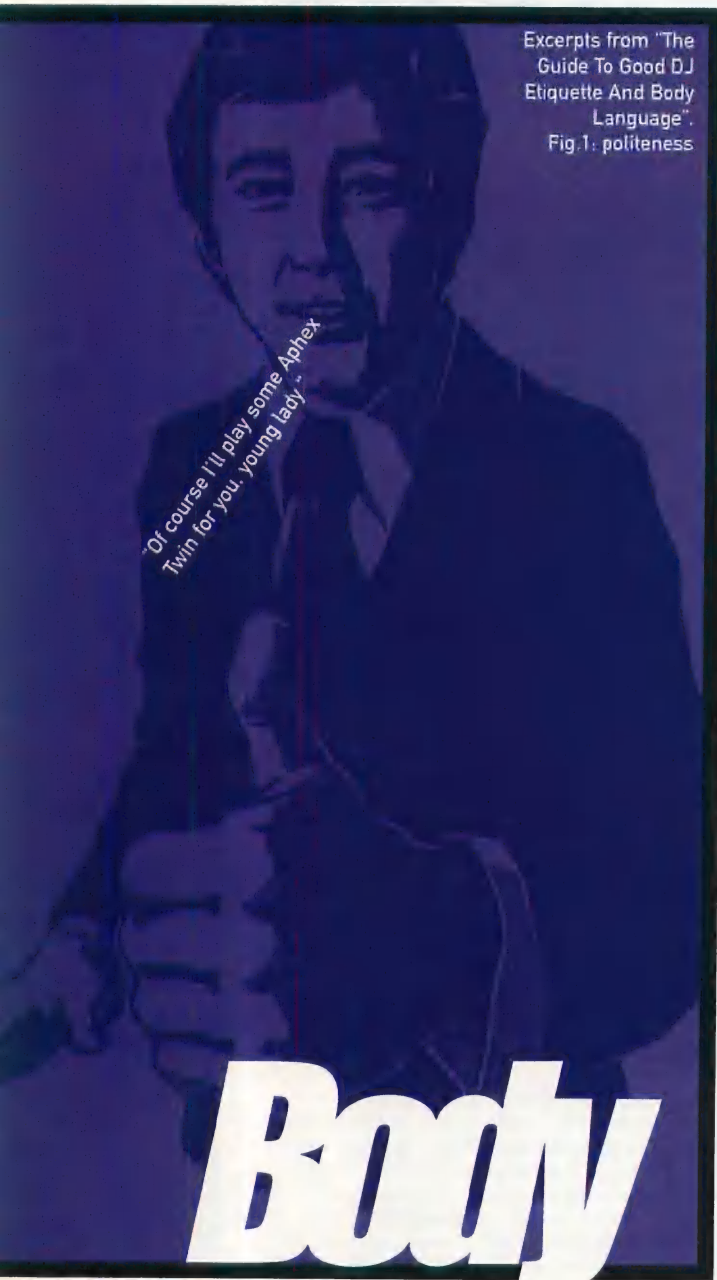
WINNERS BOX DANCE VALLEY COMPETITION: WINNER: Eleanor Sayer - London. **AIR DOG COMPETITION: WINNER:** Kurt Baggalay - Bognor Regis. **RUNNERS-UP:** Nicholas Rawlinson - Harrow, Steve Joffile - Poole, D Bryan - Bodmin, K Ellinson - Liverpool, Neil Prizackla - Liverpool, Brian Nissim - London, Silk - Liverpool, A Williams - Colwell, Karen Marshall - London, Martin Lawlor - Henley-On-Thames, **FUNKY MONKEY COMPETITION: WINNERS:** Mark Armstrong - Liverpool, Alan Charlish - Dorset, Jim Cassford - Stockport, Cicely Giddings - London, Jo Gordon - County Derry, **WATER BOTTLE COMPETITION: WINNERS:** P Hewitt - Portsmouth, Yara Johnson - London, JLL Loftus - Swindon, Mark Turner - Stoke-On-Trent, Kenny Munro - Morayshire, Rachel Jones - Walsall, H Kamale - Veiverton, Ellis Main - Southsea, Steve Holroyd - Cleveland, Simon Harris - London.

PLEASE USE A SEPARATE POSTCARD FOR EACH COMPETITION. ALL WINNERS DRAWN AT RANDOM FROM THE MAILBAG. THE EDITOR'S DECISION IS FINAL. SO THERE!

★ Answers to all competitions should be sent on a postcard only to: Muzik Freebie Jeebies, Kings Reach Tower, Stamford Street, London SE1 9LS. Competitions are only open to UK residents. Sorry!

Body Talk

words DAVE FOWLER



Excerpts from "The Guide To Good DJ Etiquette And Body Language".
Fig.1: politeness

"Of course I'll play some Aphex Twin for you, young lady."



Fig.2: a friendly and open posture

"Do you want me on before or after
Derek Dahlarge?"



Fig.3 be aware of those around you

"My word, look at the size of that girl's breasts"

Body Talk

Hey DJ. You play stick to playing records, and we'll do the dancing, alright? Except it doesn't always happen like that. What can we deduce from the way DJs jig around in the booth? Why do they move so clumsily? Why do they move at all? Muzik sets out to discover the facts about DJ body language, and we came up with some shocking findings

OFTEN and quite naturally, we gaze at DJs, eager to observe the physical embodiment of each musical style. We enjoy the flamboyance of extroverts like Jeremy Healy and bugle-blowing Judge Jules. We praise the studied stoicism of a Weatherall. We are bored by the faceless, the nameless and the motionless.

"So what?!" you scream. "What a load of pretentious bollocks!"

Pretentious? *Peut-être*. But bollocks? Indeed not. Scientists have proved that each time we clock a jock, we're practising an instinctive appreciation of psychology to interpret personality. It's called Body Language, and it means we're all psychologists of sorts. Even those white-gloved ravers at Rez. Almost.

Body language as a means of reading each other's physical behaviour is old as time

itself, but the most influential pre-Twentieth century work on the subject was Charles Darwin's "The Expression Of The Emotions In Man And Animals", published in 1872. Since that time, researchers have noted almost a million non-verbal signals and clues, and since the early Seventies, the general public has become increasingly aware of the power of Body Language and the ways in which it can be used in different situations.

With this in mind, and with the aim of pushing forward the frontiers of house music understanding, Muzik invited eminent psychologist and "body behaviourist" Professor Artie Vladimir Finklestein Jnr III from the University Of Oakland Hills, California to give his esteemed verdict on the video-taped movements of some of the world's leading deck technicians.

And so without further ado, we go over to you, Professor.

Fig.4: always consult your employers

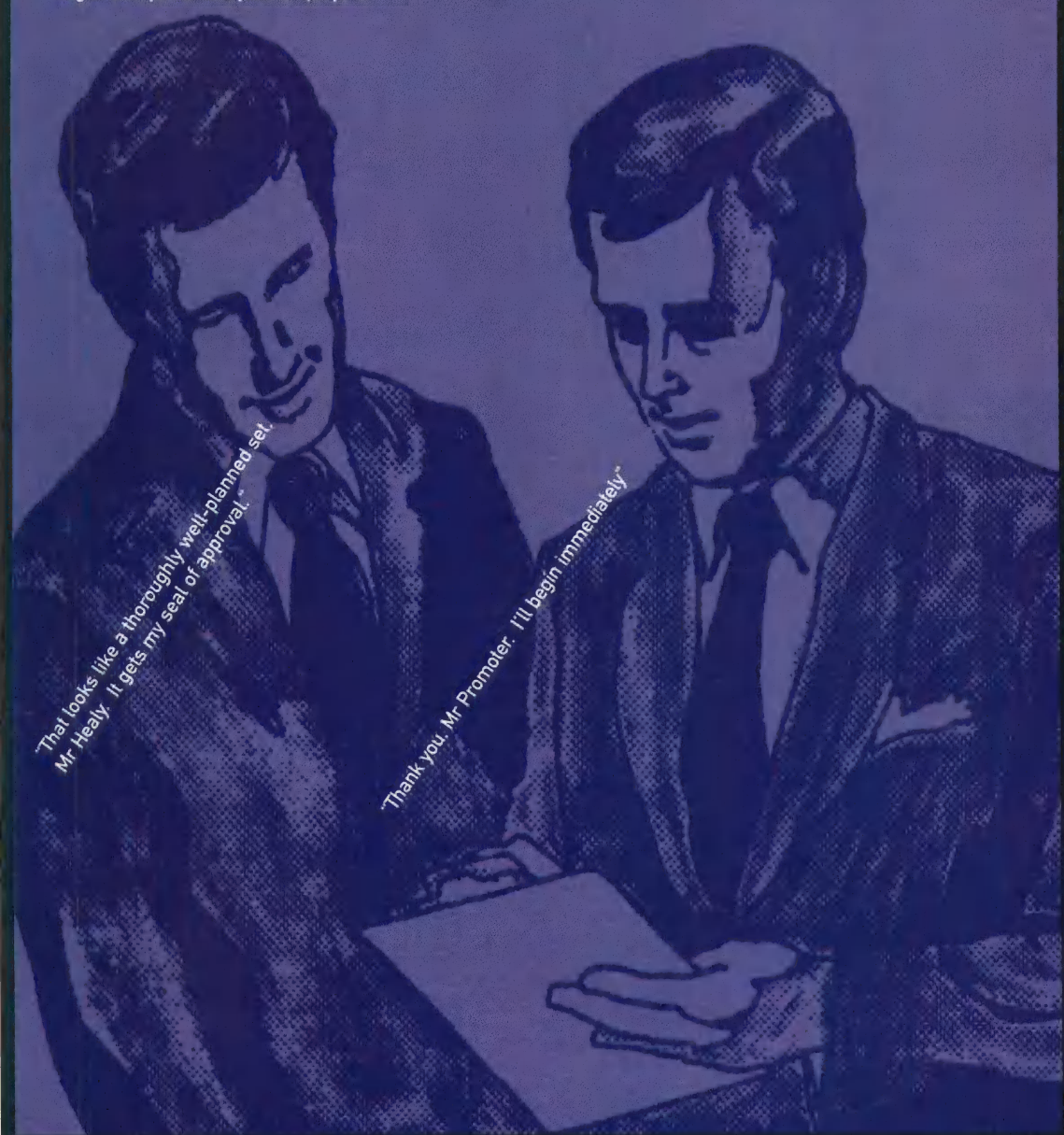


Fig.5: always be alert and enthusiastic



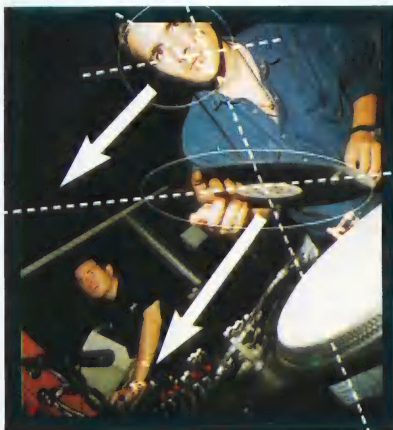
CASE STUDY ONE: LAURENT GARNIER

Typical moves: frenzied vibration of the *gluteus maximus* (commonly known as the "arse"), tendency to flick hair casually back.

Compare with: mating rituals of Lowland African *Gorilluss Gorilluss*, television adverts for hair-care products.

Our expert writes: "Garnier represents an intriguing case. The guy's butt shakes like the Venice beach sidewalk in the earthquake of 1923. Only more so. The movement is all the more strange since it's completely out of time with the any of the music. Even given that techno music has highly complex rhythmic patterns akin to much of the atonal, percussive music of the Ng-Ng M'buruli tribes of sub-Saharan Central Africa, I nevertheless detect little relationship between his movement and the beat.

"I deduce, therefore, that Mr Garnier conforms to the Intra-booth Extrovert Entertainer model, as identified by my esteemed colleagues Venk & Vank back in 1967. I'm getting a strong element of repressed sexuality confined within the



movement. Psychologists of the Freudian school would immediately point to anal eroticism: the displacement of libido from the genital to the anal zone, as outlined in Freud's paper "Sexualised Personality." But hell, what does Freud know, dammit!

Garnier's other movements suggest a more well-balanced individual than the *pure* anally-driven performer. He delights in crowd inter-action. The minimised spatial zone between artist and audience and the use of the hand to push back hair, thereby revealing his full facial characteristics, suggests this is a man at ease with himself, and eager to please others.

Fascinating also is the way in which he looks up from records and closely studies the crowd. Apart from his quite obvious appreciation of the female form (Is this man married? Is he sexually fulfilled?) Garnier is keen to closely study the effect his music is having. He's obviously a perfectionist and next to sex, music is the main driver in his life. In other words, this guy needs help! Have his people call my people on 1-500-DIAGNOSTIC-U-DIG immediately."

Body Talk

CASE STUDY TWO: JEREMY HEALY

Typical moves: emphatic arms/air interaction of the pumping variety, often witnessed at football matches and aerobics classes.

Compare with: highly excitable young children at bedtime on Christmas eve.

Our expert writes: "Another performer, but in a very different way. Healy is a typical showman, his exterior appearance an assortment of pigtails, gaily-coloured hats and designer clothes, reflecting the nature of an occupation that is firmly based on entertainment. The guy wants to be a rock star, or I'm a San Franciscan!

"Mr Healy's bodily movements within his booth demonstrate a desire to be loved by onlookers. Needs attention and love, which he's evidently not getting in the bedroom. An obvious attention-seeker, he opens up his body, directly facing the crowd with arms apart, so that he becomes more visible. He even dances, or appears to dance, between records, seemingly a subconscious attempt to make the crowd believe he is really one of them. Which is obviously a deceit, given that a) he is the centre of attention, b) his lifestyle is far removed from many of those present in the club, and c) that nobody else can understand why he dresses the way he does.

"Likewise, this DJ's attempts and success at getting the crowd to clap along to his records reveals an understanding of how the tribal gesture, the handclap, can unify a sometimes sceptical audience. Has this man ever considered running for the Senate? Or for the presidency? I know some guys who could help him.



"He also perspires copiously. I don't know whether or not to take seriously Muzik's comments that Healy irons his clothes dry at promoters' homes following a performance, but he certainly needs to take a douche. And get a decent pedicurist. Maybe drink more Evian and take a Xanax daily. Even given his physical exertions, Mr Healy is consumed by nervous energy throughout his entire performance. He is exceptionally prone to excitement. Hendrix came to me with similar problems back in 1968. Jim Morrison too, but that guy was beyond help, and took to drugs and atrocious poetry in a big way. The asshole."

CASE STUDY THREE: JON CARTER

Typical Moves: furtive lingering around DJ booths and dark recesses of the club, and subsequently falling about on the dancefloor.

Compare With: nocturnally-activated lifeforms such as bats, wolves, owls, moths and Richard Fearless.

Our expert writes: "As a doctor, I am often asked by my clients, 'Can you prescribe me some drugs, Doc?' To which I reply 'What am I, some kind of drug-dealing low-life! Sure, here's the prescription, my secretary will give you my bank details.' Carter is a typical client of mine, a highly unsavoury character. He is so much under the influence of alcohol that it's a challenge to deduce where natural behaviour ends and alcohol-induced gestures begin.

"His long, lank hair, which falls over his face down to a wildly twitching jaw, would seem to be some kind of subconscious defence mechanism against being recognised. No wonder, given the gaps between some of his records, and his complete bewilderment at what is actually happening within the club. His distinct preoccupation with himself, as reflected through his often-repeated hands-clasped-behind-the-head motion, is interminable. Apart from engaging in (one presumes) light-hearted banter with passing members of the opposite sex, his only other main gesture is to wave drunkenly at nearby colleagues. The latter then appear to take some delight in providing more beer for the subject.



"This really is an alarming case study. You told me that Carter refused to move from a bar in Heathrow Airport to travel to the 'Checkpoint Charlie' discotheque until he had drunk 10 whisky and cokes. I refused to believe you. I was shocked. I'd guesstimate his consumption in such a situation was at least fifteen or sixteen.

"Carter's body language and attraction to stimulants reveal a desire to either forget the past or obliterate the future. I diagnose that this behaviour is classically symptomatic of an individual with deep-seated angst or extreme nervousness. He risks becoming morbidly introverted and gloomy, or worse still, allowing Derek Dahlarge into his life."



CASE STUDY FOUR: PETE TONG

Typical moves: in any direction away from the turntables, often accompanied by a down-turning of facial muscles.

Compare with: disgruntled senior executives in the accounting industry unable to take their minds off the defeat in yesterday's golf match with Mike from Touche-Ross.

Our expert writes: "I recognised the name 'Tong' from my intern who has just completed a dissertation on the semiotics of house music radio. I naturally assumed he is one of the leading exponents of the house genre. Therefore it amazes me to interpret his body language in the way I do. It is almost totally negative.

Firstly, Mr Tong spatially reveals he is unhappy with either the equipment he is using, the music he is playing, or the venue where he is performing, or indeed, the injustices of the wider universe. He could only get further away from the turntables if he relocated to Siberia. Or San Francisco, for that matter. Also, the manner in which he is looking in the opposite direction to a) the crowd, b) the task in hand, and c) towards the extremely fat envelope on the promoter's desk with his name on it, suggests at the very least that he is distracted, if not downright uncomfortable with his role.

He is most certainly not an entertainer in the sense of either Mr Garnier or Mr Healy... Quite the opposite. The dropping of one shoulder, the gaze beyond the club walls, the constant looking behind him are signs of someone who wants to do his job and leave with the minimum of fuss. As for the hands on hips gesture, short of waving a banner saying he's bored senseless, I can't imagine a clearer way of signalling dissatisfaction. The guy should lighten up a little. Play some sport. Go cruising for chicks once in a while. Maybe listen to Hixxy & Sharkey's latest CD. Or maybe not."

CASE STUDY FIVE: JUNIOR VASQUEZ

Typical moves: lying down with eyes shut, feeding, occasionally deigning to play a record.

Compare with: prehistoric hunter-gatherer communities.

Our expert writes: "Vasquez demonstrates the classic behavioural symptoms of a subject who is highly protective, or someone for whom the element of control is paramount in every relationship. I'm aware of an English prestidigitator called Paul Daniels who suffers from similar difficulties.

"The closed body-shape and huge spatial differential between himself and the crowd demonstrate he is more than keen to keep away from others. At one point he even eats in his booth, a sure sign that he is staking out his territory. Matthias Witz, in his book 'The Socio-Politics Of The Watering Hole', goes some way to proving that feeding habits

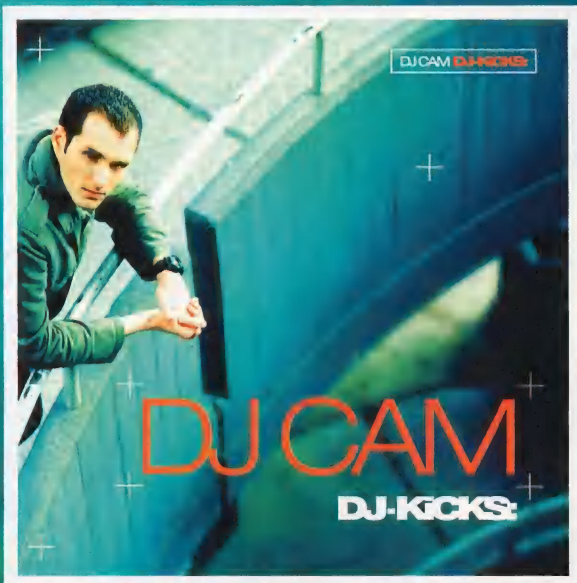
of humans are, in fact, derived from our early beginnings as competitors for food with other species. I think a fair parallel exists when you observe the way Vasquez consumes muffins.

"You tell me that in Mr Vasquez' DJ booth in New York he has a bed, a bar, a TV, a fridge and turntables set in concrete. At first I was reluctant to believe you, but given the lack of interplay between Mr Vasquez and his audience (apart from a few brief salutations from passing young men), I can see how concerns over self-protection are paramount to him.

"The only other factor I would add to Mr Vasquez's brief behavioural analysis is that his bodily action reveals he is not of Hispanic origin. This may be wide of the mark, but I would even go so far as to suggest that 'Vasquez' is a pseudonym.



Junior Vasquez is out now



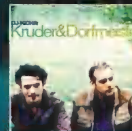
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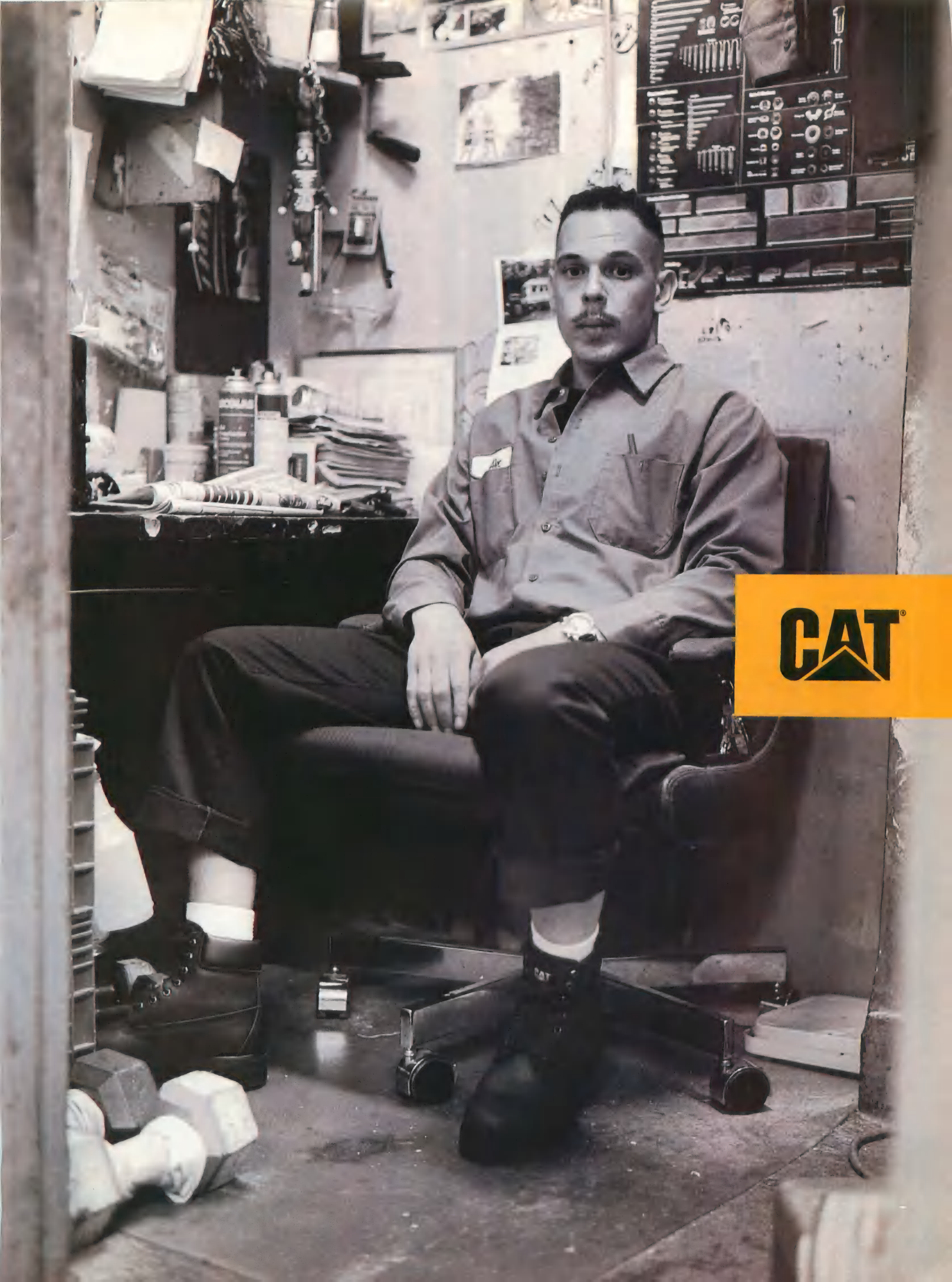


**WE SHAPE THE THINGS WE BUILD,
THEREAFTER, THEY SHAPE US.SM**



Alec Selby, Maintenance Engineer. East Village, NYC.





CAT

IN TONG WE TRUST

PETE TONG. You know the name. You know his game. You know his voice and, by now, thanks to a £250,000 TV marketing campaign to promote his new "Essential Selection" compilation, you should definitely know his face. But what else do you really know about Mr Dance Music? And why should you care?

SO Pete Tong is on the cover of Muzik. Big deal. Well to thousands of you, it is probably a huge deal. He is either the man you love or you think you hate. But why? How could anybody hate the one man who can make a major record label sign a drum & bass act just because he's played one of their tracks on his "Essential Selection" show? How could any clubber resent a man who, if he bigs up your favourite club live on Radio One, will probably help pull in an extra two hundred people through the door to help make the place rock? Yes, "Pete Tong got power" over an estimated one million listeners and, quite frankly, it's a position of power that somebody in this country has to have. A power and responsibility to live, breathe and understand all genres of dance music, to inform Joe Bloggs how to spend his cash wisely at the weekend. So maybe he doesn't play Djax records on his show, but he is forced to walk a thin line of mass market needs with cool, credible acetates just to appease this mixed-up multi-faceted scene we call club culture. And by playing the odd jungle, speed garage or techno record he is also feeding both the hedonistic clubber and the Radio One playlist with a new style of music which they would never go out of their way to hear.

The "Essential Selection" show is required listening in the same way as Tim Westwood, Danny Rampling, Gilles Peterson, Colin Dale, Fabio & Grooverider, Bob Jones or Deja Vu's pirate speed garage radio station. But out of all those, only one man represents the ever-important big picture of dance music. He may come across as an uncomfortable club jock, but he is still one of the few who can pull 4,000 people to a northern night out. He is one of the most respected figures in dance music and yet also a quiet soul who rarely gives anything away about himself, his opinions or his feelings. We managed to get two hours of Tong's undivided attention at Ibiza's plush Las Dos Lunas restaurant in an attempt to dig deeper into the heart and mind of the most famous figure of British dance.

Pete Tong

words BEN TURNER pictures KEVIN WESTENBERG



Pete Tong

DOES DANCE MUSIC HAVE A FUTURE? RECORD SALES ARE DOWN, CLUB ATTENDANCES ARE DOWN AND SUPERCLUBS LIKE BACK TO BASICS, UP YER RONSON AND THE HACIENDA HAVE ALL SHUT UP SHOP. ARE YOU, LIKE SO MANY OTHERS, PANICKING? Pete Tong: "No. One of the upsides to being around a long time is that you see peaks and troughs come and go. I've learnt to never take anything for granted. My whole philosophy is that the minute you start cruising something will go wrong. Yes, record sales are affecting everybody, but at the top end of the market you'll see Oasis, The Spice Girls and The Prodigy doing better than ever. It's just that Miss MoneyPennys and Cream aren't as exciting as they were two years ago."

IS THE DANCE SCENE BEING CONTROLLED AND MONOPOLISED BY TOO MANY JADED PEOPLE FAILING TO GRASP WHAT THE NEW IBIZA-INSPIRED GENERATION WANT?

"The golden rule is that clubbers always stay the same age and you just get older. You have to be excited by the same things as they are. The minute you aren't, you'll find yourself in a niche or losing the plot. You work with the young ones for a couple of years, they get cynical on you and you then have to focus back on the new people. It's the only way to survive. That's why you see DJs and promoters come and go because they get wrapped up in the present and suddenly they're not relevant. Being fascinated by the new keeps me going."

WHAT ARE YOU POSITIVE ABOUT AT THE MOMENT?

"We have bands and personalities for the first time, we have people who make albums and headline festivals, and people whose records travel. We have all the things we didn't have 10 years ago which the rock business put us down for. But yes, we are all suddenly worried about what has happened to the roots of it all. I was aware of that this summer at the festivals because I do want to go to a festival and be treated specially. I want great sound and great monitors and I want it to be run like Cream."

"I went to Phoenix this year, having enjoyed it so much the year before, and it was the biggest nightmare I've ever had. It was like playing at weddings again. The decks were jumping, the sound was appalling, you were shoved to the side of the stage and

PEOPLE SAY THAT JUDGE JULES IS BEING GROOMED FOR YOUR ROLE?

"A lot of people talk about Judge Jules being the next Pete Tong but I don't hear that spread of influences on his show. Oakenfold has been around as long as I have but he was never interested in radio, and I don't think Sasha has even thought about it. He's still frightened to even ring me up! He just can't speak. Grooverider is interesting because he's been around for a long time, but I think he'll become a John Peel and be a niche presenter. And a very good one at that. Gilles Peterson has one of the most vital shows on the radio at the moment. But I wish there was some competition. I don't sit in an ivory tower thinking, 'Isn't this great', because I've also got other things in my life like my A&R job at London Records."

WHAT WOULD MAKE YOU QUIT THE SHOW?

"I will stop when something else comes along in my life which, to me, is more important. If one of my acts turned into Oasis I would probably give it up. If Goldie goes on to sell millions of records, then I will give up. I do get people who say that it wouldn't be the same without you and certain things wouldn't happen. I get a lot of that from Radio One, funnily enough."

FROM WHERE DO YOU FEEL MOST PRESSURE?

"I feel under immense pressure from Radio One not to have a holiday and, when I do, to record the show. But I'm putting my foot down now and saying 'Fuck it. I'm going'. Some DJs are frightened to go on holiday because someone else might come along, but I'm happy if Roger Sanchez does a wicked show."

DID YOU ALWAYS INTEND TO BECOME A POWERFUL MAN?

"Erm, no, not really. I'm still really embarrassed by it. I'm still a shy person."

IS DANCE CULTURE NOW A CASE OF THE RICH GETTING RICH AND THE POOR GETTING POORER?

"I don't think so. Nobody can rest on their laurels. When I'm going for a band in my A&R

"The golden rule is that clubbers always stay the same age and you just get older. You have to be excited by the same things as they are because the minute you aren't, you'll find yourself losing the plot"

the bands ruled. Good luck to the bands, but you don't want them to make you look completely crap."

WHAT ARE YOUR VIEWS ON THE NEW GENERATION OF CLUBBERS?

"They're great because they're not worn out or cynical. They are going through all that innocent discovery we went through [in '88]. According to the form books, Ibiza should be on its knees right now, but it's busier and better than ever. Maybe I'm not the best person to talk about this because I'm always aware of the evolving generations."

IS THAT WHY YOU HOST THE MOST POPULAR DANCE SHOW?

"Well, if you're going to be on Radio One every Friday with an audience of one million people then the show has to be overground. My game is walking a tightrope. I want the respect of my peers and I want to be doing enough to make them still bother to listen to the show. But the reason my show is important is because it still has a big audience hungry for that mass-market thing."

HOW HAVE YOU KEPT YOUR ENTHUSIASM AFTER ALL THESE YEARS?

"I'm lucky because I don't have to rough it as a DJ. I wouldn't play for a few hundred quid a night. The best advice I would ever give to anyone who wants to enjoy DJing is to get another job! In the Nineties where life is pretty hedonistic, if you have no responsibilities it is much easier to lose the plot. It's important to get some sort of grounding. It gives you responsibility and money, which means you never have to do other things for cash. When I see Jeremy Healy doing three gigs a night, it makes me realise how lucky I am. I don't need the money. I'd rather earn less and have a really good night at one place."

HOW DO YOU COPE WITH THE RESPONSIBILITY OF BEING MR DANCE MUSIC? THERE ARE PEOPLE OUT THERE WHO FEEL THAT YOU HOLD THE SCENE UP JUST AS MUCH AS YOU'RE HELPING PUSH IT FORWARD.

"I wish there were more people like me around to push me on. Either it would make me better or make me think that it's time to go. Neither would be a problem. There is nobody out there right now who can do my job. The concept of my show is to musically represent the cooler side of UK clubbing, and that means I play a few rap, drum & bass and big beat records. But right now the British club scene is still dominated by house music so that dominates the show. At some point I will pack the show in and someone else will do it. But I would hate it to become a niche show with a techno or jungle DJ hosting."

capacity I'm rarely in competition with my contemporaries. As far as I'm concerned, that means they're asleep. So fuck them if they get in a mess. I only come up against my contemporaries over a hot club record. But this year the people who have given everyone a kicking are Multiply. And where did they come from? It was Telstar employing someone who was on the case but that nobody else wanted. I don't think any dance imprint is quite Creation yet. Oakenfold works every hour god sends, lives a pretty unsocial life and spends a lot of time on trains and planes. So he deserves the money he gets."

AT MUZIK'S SAS DANCE AWARDS, YOU HOSTED THE SHOW BUT DIDN'T COME TO THE AFTER-SHOW PARTY FOR FEAR OF PEOPLE HASSLING YOU TO PLAY THEIR RECORDS AND BEGGING YOU TO PLAY AT THEIR CLUBS. DOESN'T THAT MAKE LIFE PARTICULARLY UNSOCIAL?

"I do my fair share of partying and socialising, but I don't feel the need to go out and get fucked up every night. I've created a convenient distance and you grow into it and become more elusive. Again, my day job helps because people perceive me to be so busy that it excuses me from answering every single telephone call. If I did, it would drive me insane. If I played the game, I would add another 72 hours to my week with zero profit."

ARE YOU EVER TEMPTED TO GO ON A BENDER AND NEVER COME BACK?

"I've got friends who have gone missing for weeks, taken every drug known to mankind and then got divorced. Pretty unpleasant to be honest, and I feel sorry for them. But I can't deny that it has crossed my mind occasionally. I could just lose the plot and walk away from all of this."

HAVE YOU EVER GONE ON SERIOUS BENDERS?

"No, I haven't really. Well... I guess I did as a teenager, but that was so long ago and so innocent compared to what I could potentially do now."

WHAT GETS YOUR BACK UP?

"The most unsettled I'll become is when somebody I know feels ill towards me. I had a situation at work recently which really bothered me and I kept waking up in the middle of the night thinking about it. Like most people, I think I'm always in the right so I'm absolutely mortified when somebody doesn't agree with me. I'm quite a tolerant person as a rule, but when people get me going I tend to go ballistic. I also really don't like bad karma."



"If you're going to be on Radio One every Friday with an audience of one million people then the show has to be overground"





Recording "Essential Selection" live at Cafe Del Mar, Ibiza

DO YOU HAVE MANY FRIENDS OUTSIDE OF DANCE MUSIC?

"I've had very few close friends. My life has changed so much that some friends find it hard to relate to me and you do invariably lose touch with them. That bothers me because I don't want to be one of those people that friends look at and go, 'Oh, he's got money and showbusiness friends now'. It's funny when you throw a dinner party and you realise you're Mr No Mates! But I do have a circle of friends who have nothing to do with the music business. I think it's a good leveller. And they don't ask you to play their latest record."

WHAT, OR WHO, KEEPS YOU SANE?

"My wife Deborah and watching my kids grow up. I have a couple of friends outside the business who are also very successful and are worth far more than me, and that keeps you on a level. Dave Dorrell also keeps my feet on the ground. I tell him I've sold 200,000 records and he tells me he's sold 12 million Bush albums. So however large you think you are, there's always somebody bigger."

HOW MUCH ARE YOU WORTH?

"I haven't a clue. I've never understood how magazines work out those lists of the 'Top 50 Richest Men in England'."

WHAT DOES THE AVERAGE CLUBBER THINK OF PETE TONG?

"God, is that really him? The majority of people are really positive, but there are obviously a few stropky boys in the corner who call me a wanker and say that Doc Scott is much better. 'He can mix and you can't.' Like any person in public life you can't become too anal and worry about what everybody thinks. I think most of the records people sign are no good, so you've got to put it into balance."

DO YOU GET STOPPED IN THE STREET YET?

"More than ever, yes. I wouldn't fly to Ibiza on a charter plane because I'm with the kids and I'd get bothered every single minute. So I avoid those flights and come via Barcelona or Madrid. But I've never wanted to hog the limelight, which is also one of the arts of being a presenter. I really don't want to be the best. If I wanted that, I wouldn't bring in other DJs to mix on my show."

WHAT ARE YOUR REGRETS?

"I regret not signing Jazze B because that would have changed my life a lot. There was a period at the start of the Nineties when I was a bit confused and I was very influenced by the people I was working with. I took on running the entire A&R department at London, including the rock side of things, and I did it because they wanted me to. It was the wrong move for me and for the company. I just woke up one day and felt that I'd wasted two years of my life."

"I live and breathe club culture and if that means I'll never sign an Oasis or Pink Floyd then so be it. My level will always be as big as the biggest ever dance act. I know this is record company talk, but it's important that people see the sort of self-doubt people like me were going through. We sat there with Leftfield and The Chemical Brothers for months and we knew they were the hottest thing on our scene. But we over-complicated it and started worrying because they didn't have singers and didn't write songs. So I regret things like that."

HOW DO YOU RELAX?

"Spending quality time with people I like, re-introducing a social life to my agenda, travelling and going on holiday. I can't lose myself in a book unless I'm on holiday because I just don't have the time. But I go and see films and I play tennis. I often get home late and potter around a bit and then, afterwards, find myself in the record room listening to tunes. I'm in Ibiza to work for three days but then I'm going to disappear and unplug the phone. But I'm not complaining. I enjoy what I do and this year is

shaping up to be one of the best years I've ever had."

WOULD YOU RATHER BE IN BROWNS NIGHTCLUB OR BIG BEAT BOUTIQUE? WE HEAR YOU SPEND A LOT OF TIME IN BROWNS THESE DAYS...

"That is not true actually."

WE HEAR STORIES...

"That's just because of who I am. If I go there everyone talks about it. I'd be happy to go to either. It's funny because if I go out to enjoy myself at Browns then people assume I'm not working. But I might be with a band. Likewise, if I'm seen at Big Beat Boutique people are surprised and start to wonder what I'm doing there. I've probably been to the Blue Note as many times as Browns this year. If something is going on that's really good, then I want to go there. But if you know the people that run a club, which I happen to at Browns, then you know you're going to get looked after and let in. And where else can you drink that late in London?"

WHO IS YOUR BIGGEST CRITIC?

"My wife and Roger Ames who originally employed me [at London]. I think he's been my biggest champion but also my biggest critic. With Roger it's like a surrogate father relationship because you always want to impress him but you never do enough. My father passed away a few years ago and I never really had a close relationship with him which isn't to say that it wasn't a loving relationship. So these other people in my life... are more like father figures. The people I respect the most tend to be my biggest critics and my biggest inspiration."

WHAT WERE YOU LIKE IN YOUR SCHOOL DAYS?

"It's hard to remember, but there were some crazy years. I got my O-levels and then went through my A-levels being distracted by DJing and ended up getting E and D grades. From the age of 16 onwards, I used to bomb around on a motorbike, and I then passed my driving test at 17 and started driving a transit van packed with DJing equipment in making my name in and around Kent. It was quite a bluesy, speedy scene then and people would stay up all night, go to Little Chef and terrorise the old dears cooking their eggs and bacon. That was in the old days when Little Chefs were open all night!"

WHERE DO YOU GO FROM HERE?

"Going to Hong Kong and being an ambassador around the world is enjoyable. You can refresh yourself by travelling because what we have achieved as a dance community over the last ten years is the envy of the world. Whatever people say in Detroit, what we have here is what everyone wants. We should stop fucking moaning and start to make something of what we've achieved. We need to move the game onto a global level. Then maybe it would make room for Terry... What's his name...?"

TERRY FRANCIS?

"That's him! So, Hong Kong is fascinating and it only takes 13 hours to get there. And we've all wasted 13 hours in clubs before! If either side of my career was about to take a leap with new challenges and satisfactions, I'd be ready to make that change. My main ambition is still for my frrr label to have the impact in my own world that Creation had with rock music. And it only really takes one act... I've made good links with the management at Radio One and they've offered me full-time shows, chart shows and more shows. But it's not what makes me tick. I think it would be quite sad if I was still at Radio One in 30 years time. I really just want to end up on an island somewhere."

Pete Tong's 'Essential Selection' is out now on frrr. 'Dance Nation 4' is out soon on Ministry Of Sound. Watch out for an 'Essential Mix' tour of the UK starting this month





A STUPID
MISTAKE MADE
BY ONE DOG.

A NATURALLY
FERMENTED ALCOHOLIC
LEMON BREW MADE
BY TWO DOGS.



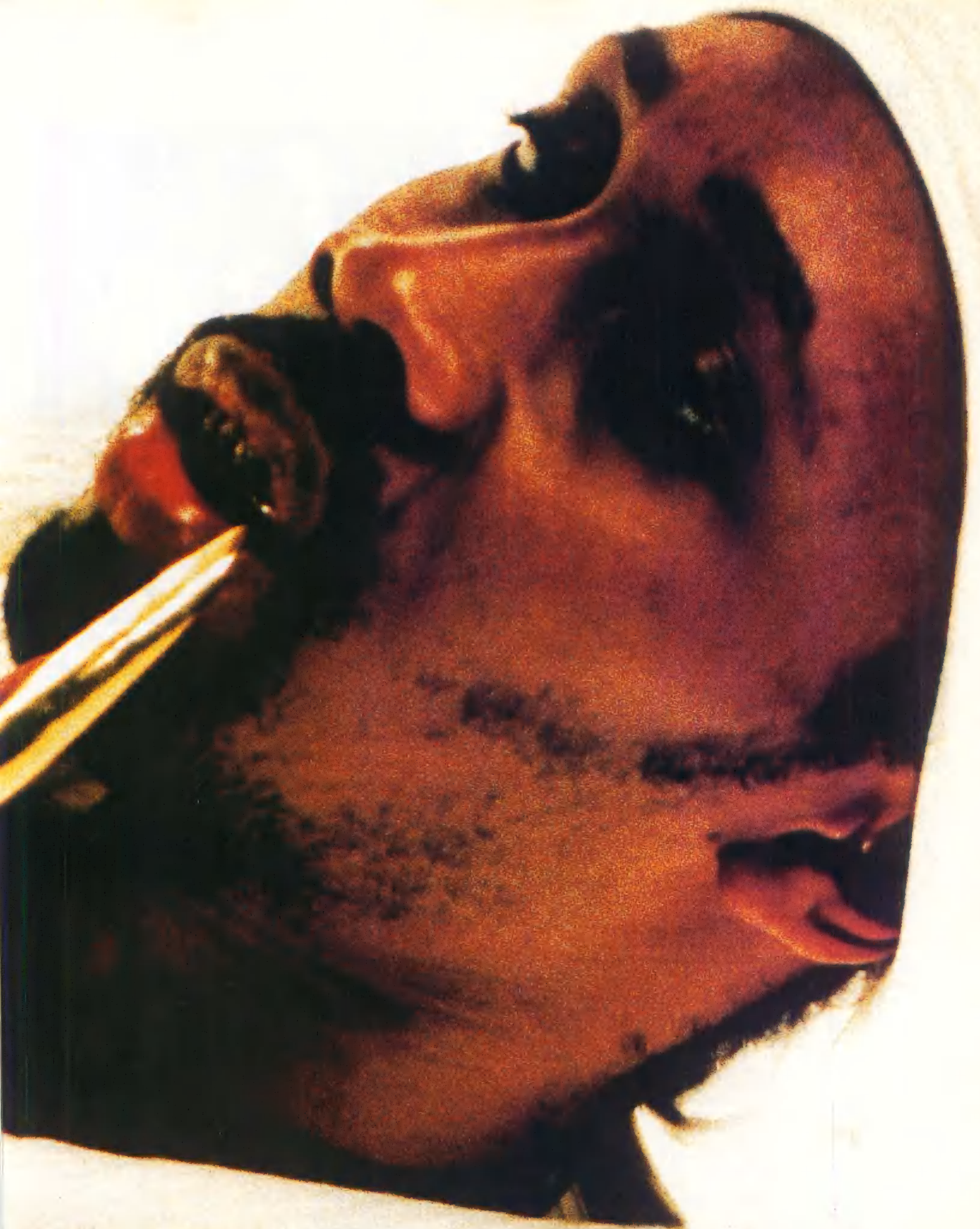
Gravediggaz

words WILL ASHON pictures MARTYN GALLINA-JONES

Grave New World

Once he was Prince Rakeem, a young producer from Staten Island. Then he was The Rza, grand vizier of the all-conquering Wu-Tang Clan. Now he's the mighty King Rza, The Gravediggaz are his henchmen and they've got a new album to die for





The Rza: "He's created a hip hop atom bomb"

Gravediggaz

SOMETIMES even the grimmest horror story becomes a fairytale. Such is the tale of a boy called Prince Rakeem who became King Rza, titan of the Wu Tang Clan. And king of the Gravediggaz.

Admittedly, the Gravediggaz don't sound like fairytale material. First, there's that name. Then there's the 'Diggaz first album, "Niggamortis", one of the funniest, angriest, most scabrous records of the Nineties. Now there's another album, almost a Wu-Tang offshoot, featuring crunching production from 4th Disciple, Truemaster and the rest of Rza's team. People are going to say it sounds dark. People are wrong.

"This album is about metamorphosis," explains Poetic, aka Grym Reaper. "When we first came out, we were broadcasting to you live out of a cocoon, the ghetto situations that we had encountered. This album is going to show you the transition out of that cocoon state, where we busted through and all of a sudden all this light is coming in and we're emerging as beautiful creatures. As black butterflies."

Of course, black butterflies are delicate creatures and nobody would expect them to be out of bed and in a midtown Manhattan film studio for a video shoot by 11 in the morning. Except their record company. Thus, at that appointed time, a director and film crew, a costume department and a few press people from Gee Street are hanging on in the hope that somebody from the group will show up. Soon.

Anyone who has ever interviewed a hip hop act will have spent the hour or so between scheduled and actual interview time mulling over the reason for this temporal lag. Today's theory, to be borne out by events, is Power. Hip hoppers show they're in charge by turning up late for everything. Record companies, journalists and video directors are forced to confront the fact that, contrary to what they usually presume, the artist is the most important component in the music-making process. Like a mediaeval guild of craftsmen organising in secret, the hip hop community subverts schedules with those lost hours, the exact degree of lateness decided by status. And nobody's status is higher than Rza's.

But first, the exception. At 11.35, Prince Paul walks into the building, resplendent in a Troma T-shirt ("Revenge Of The Blood Sucking Freaks"). Paul is almost unique in hip hop as somebody who loves the music and just gets on with it. "I keep away from all the flamboyant stuff and just do what I do, regardless of what the weather is."

Meaning that the founder of the Gravediggaz has had almost nothing to do with the new album. This is a situation with its roots in how the Gravediggaz were brought together. At the time, Paul, overcome with frustration, put together a group of record industry rejects to blow a hole in the business. All the other members had beefs with Tommy Boy. First there was Fruitkwan (now Frukwan), a fellow member of the now-dropped Stetsasonic. Next came Poetic, a rhymers whose "God Made Me Funky" hadn't shifted enough units for the label's liking. Last, there was a young producer and MC from Staten Island known as Prince Rakeem.

Over time, Paul's anger has been dissipated by a series of successful projects. For starters there was his "Psychoanalysis" album. Now there's his forthcoming album with the Automator and Mike Simpson of the Dust Brothers as The Good, The Bad And The Ugly, and there's a deal with Tommy Boy to re-release "Psychoanalysis" along with Paul's first foray into feature films, "A Prince Amongst Thieves".

"I don't have to be someone else to be down," he explains. "I can just be my silly self and be as creative as I want to. I have a feeling this will be my last Gravediggaz record. As a matter of fact, I know it's gonna be my last Gravediggaz record."

12.30pm and Poetic and Frukwan (the Grym Reaper and Gatekeeper) amble in. Poetic is small, muscular, light-skinned and goblin-gleeful, scanning the rack of costumes as he releases a trademark high-octave rap from his throat. Frukwan is bigger and darker, with a bag of hand-made clothes slung over his shoulder.

Frukwan and Poetic have been out of the public eye since the last 'Diggaz album. Under the heat of the studio lamps, Poetic is quickly in costume, the effect of the turban with his precise hand movements and pale, pale eyes giving the whole encounter the feel of a Moorish theology seminar. Grym Reaper is the undiscovered star of the Gravediggaz project. On "Niggamortis" his words leapt free of the gruff constraints of hardness and flooded over the music in sharp, high-pitched viciousness. The new record sees his style reigned in, punchier, but metaphorically richer than ever.

"The only thing constant is change. I didn't wanna disappoint those who knew how I came the first time, but by the same token I couldn't come that way again. Otherwise I'd be like all those other cats that are making hip hop redundant by everybody doing the same thing. That's a challenge to a writer, to be lyrical and to add to the hip hop culture once again."

Frukwan is stoned, his eyes not so much glazed as double-glazed. He's funny, all over the place, veering off into his own obsessions.

"As long as everybody just keep in mind that where all things came from all must return and, hey, we was born nekkid, so you might end up being a bum butt-nekkid if



The 'Diggaz (l-r): Prince Paul, Rza, Poetic and Frukwan

you don't apply your teaching as being an artist and a producer to your everyday events. Protect the babies, that's all. Protect the babies and make sure they grow up right. Because a lot of adult people are fucked up in the head."

Of one thing, though, Frukwan is bang on point and that's the 'Diggaz fourth member, the Artist Formerly Known As Prince Rakeem.

"What he did was experiment with high explosive and he created an atom bomb within hip hop. And that bomb is going to explode."

The Rza finally arrives at 4.30pm, a tall, painfully thin figure, very young with a heavy-lidded calm. As *de facto* leader of the Wu-Tang Clan, and hence the biggest name in current hip hop, he could arrive a week late and nobody would dare complain. When he's ready he dons an all-white get-up that makes him look like a corsair and is immediately out on set directing the other members through their verses. A few takes of his own lines skilfully dispatched (that trademark falling note at the end of each line, almost a croak, a classic soul singer's intonation). Rza shovels up a plateful of salsa and tortilla chips and follows me into a sideroom.

"Prince Rakeem is a prince, the son of a king," he explains of the changes he's undergone since "Niggamortis" was recorded. "But now my name is King Rza cos I'm no longer that little prince in a physical sense. I got my own princes now, I've got my own kingdom now. So I see myself as being a king. And 'Rza' just means 'Rakeem zigzagzigala'. It means Rakeem done went this way, then went this way, searching. I had to go back this way and then I found the true force in my own self. I went through so many changes. But really no change. To me, I'm the same motherfucking little boy." In the pauses you can hear his faint asthmatic wheeze. "It's like my childhood is in my art".

Like Paul, Rza wasn't necessarily that interested in doing a second Gravediggaz project. What swung it for him was the opportunity to hand over nearly all the music duties to his young production team. Most of the album was recorded in Los Angeles in the studio next door to the one where the Wu were recording "Wu-Tang Forever". Musically, Rza feels he needed the break.

"I think that whatever I've been doing has been revealed. So now it's easier for others to make music like that. Especially somebody who's been around me. So a 4th Disciple track sound like a Rza track. A Truemaster track sound like a Rza track. That's how I wanted it. That's how we planned it."

"I've got music on a map to where it's maybe getting boring to me. Which is dangerous. That's the reason why I left them to do the tracks. I could've easily given the Gravediggaz 13 tracks. But I'm not enthused like that. Let them shine, try their thing".

Rza points to the fact that, while his camp has released 200 songs since '93, there are another 500 unheard. The sheer quantity of work seems to be tiring him, especially as "what I try to do to the best of my abilities is not repeat". So is he going to be through with hip hop in a few years?

"Yeah. I'm gonna be dealing with medicine maybe. I'm just gonna go up to my mountain and study. I'm into shit like that. I like that sometimes, just to study. I like to walk outside over this breathing earth".

Then King Rza is called back under the hot lights and there's just two butterflies left in the sky.

The Pick, The Sickle And The Shovel is out now on Gee Street

WHO ARE THE GRAVEDIGGAZ?

RZA:

A young MC called Prince Rakeem releases one single on Tommy Boy, and is promptly dropped.

Prince Rakeem and eight other young hip hoppers from Staten Island press up 1,000 copies of their single "Protect Ya Neck". They work the single in stores up and down the coast and sell out, creating their own buzz.

The Wu-Tang Clan sign to Loud/RCA with a deal which allows them all to sign individually with other companies.

The solo albums are by Method Man, Ol' Dirty Bastard, Raekwon and Ghostface Killer. All of them go at least gold.

"Wu-Tang Forever" is released and becomes the first ever hip hop album to debut at Number One in the UK.

PRINCE PAUL

DJ with Stetsasonic from 1984, Prince Paul tours the world and records three classic albums.

Paul helps get De La Soul a deal with Tommy Boy, then produces their first three albums, "3 Feet High And Rising", "De La Soul Is Dead" and "Buhloone Mindstate".

Tired of his treatment by RAL/Def Jam, who are meant to be financing the Prince's own label, Paul forms the Gravediggaz, later to be tagged "hip hop's first supergroup".

Looking for outlets for his music, Paul releases "Psychoanalysis" on Brooklyn label Wordsound.

"Psychoanalysis" is picked up by Tommy Boy, labels start a bidding war for Paul's "The Good, The Bad & The Ugly" collaboration, and the man himself starts work on a screenplay.

RZA ON FRUKWAN AND POETIC:

"Guaranteed those are my niggas right there. Their style's advanced. They was able to look and see my style and understand it and then see their style and understand it and advance. To me on this album they representing their shit tal."

SASHA AND JOHN DIGWEED



NORTHERN EXPOSURE

2

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RELEASED 15th SEPTEMBER 1997



**14 DATE UK TOUR LAUNCHES
MINISTRY OF SOUND. 18th SEPTEMBER**



CHANNEL HOPPING

Et maintenant! Reach for your remote control as French dance luminaries head UK Gold-wards with 'Serielement Votre', a compilation of classic British TV themes dusted off and remixed for the dancefloor. Plus: Predictions for the British wave of square-eyed studio rerubs...



DIMITRI FROM PARIS — "Mission Impossible"

The man they practically invented the word suave for picks up where Howie and crew left off and turns in a fusion of electro beats and Chanel No 5 ambience.

WHAT WAS IT?

Your mission, should you accept it, is to watch an episode of Cold War propaganda dressed up subterranean spy entertainment. And another thing – the tape player always self-destructs within thirty seconds.

WHEN WAS IT?

Sharp suits, cool boots and surreal – the Sixties.

WHO RECORDED THE ORIGINAL?

Lalo Schiffrin.

WHY DO IT?

"Basically it's my favourite TV theme and probably one of my top ten records of all time."

WHICH CHARACTER WOULD YOU BE?

"Barney, the black guy because he had all the gadgets. The main guy, Jim would say 'Okay Barney, we've to get to this castle and there'll be guards,



"For the last time Dimitri, get rid of the 'tache!"

dogs and electric barriers and then there will be like an army, a metal door and then there's a separate vault. Can you make it? And he'd always reply 'It'll be difficult, but yeah, I can do it.' I would love to be like that."

WHICH OTHER THEME WOULD YOU LIKE TO DO?

"I really liked 'Starsky and Hutch'. Not the French version which was like this horrible song. But the original was fantastic. I've been looking for a version of it for years and years so if anyone get me one I'd be very grateful."



THE MIGHTY BOP — "The Six Million Dollar Man"

Not to be confused with the very wonderful "Foxy Lady" track under the same name, this is the original bionic soundtrack given the French house once-over. Repeat after me: "We're breaking up, we're breaking up..."

WHAT WAS IT?

When Lee Majors almost meets his maker in a spacecraft crash, he instead meets his re-maker who proudly announces "we have the power to rebuild him". Poor bloke ends up with a bionic arm, leg, and eagle eyes to make Action

Man jealous. From here on in the man that cost the American government six million dollars fights all things evil in the name of all things good, wholesome and American.

WHEN WAS IT?

The flared trousers, the tight fitting tops, the beer belly – it could only have been the Seventies.

WHO RECORDED THE ORIGINAL?

Oliver Nelson.

WHY DO IT?

"It wasn't exactly my choice but all of the ones I wanted had already been taken. I don't really like my track to be honest." (Charming – Ed)

WHICH CHARACTER WOULD YOU BE?

"I'm sure it would be cool to be Lee Majors. I love the idea of being a super hero, I've always been into people like James Bond. That's why I invented the



Steve was pleased with his new bionic heads

pseudonym of Bob Sinclair for my house stuff, to pretend to be a super hero. It's my dream."

WHICH OTHER THEME WOULD YOU LIKE TO DO?

"I'd really love to do 'The Avengers'. Actually I love all of the Seventies English TV series because of the cars, the clothes, the women. It's the overall ambience."



DJ CAM — "The Twilight Zone"

Paris' most laidback deckmaster takes "The Twilight Zone", turns on the ultra weirdness and adds some touches of breakbeat strangeness.

WHAT WAS IT?

Either a very cool black and white Sixties sci-fi chiller that explored the very edges of reality or a naff Eighties colour sci-fi thriller that was just the right side of dull.

WHEN WAS IT?

Sixties and Eighties... Take yer pick.

WHO RECORDED THE ORIGINAL?

Marius Constant and Bernard Herrmann.

WHY DO IT?

"I chose 'Twilight Zone' because it is to me one of the most intelligent and

best conceived television series ever. I think my version gives it a fresh, modern sound with beats and scratching."

WHICH CHARACTER WOULD YOU BE?

"I would have to be the black-clad presenter who appears at the beginning and end of each episode. That would suit me just fine."

WHICH OTHER THEME WOULD YOU LIKE TO DO?

"Not sure."



"You wait ages for a theme tune, then ten come along at once!"



CHARLES SCHILLINGS — "Hawaii 5-0"

The big horns and huge beats of Hawaii 5-0 put through the discomatic house blender.

WHAT WAS IT?

Never go to Hawaii on holiday. If this series was anything to go by crime is more common than hula skirts.

WHEN WAS IT?

The sideburns, the smile — the Seventies.

WHO RECORDED THE ORIGINAL?

The Ventures.



Steve Garret regrets visiting the Diesel Sale

WHY DO IT?

"I love the rhythm of it all." WHICH CHARACTER WOULD YOU BE?

"Everyone wants to be the hero and I'm no different, so I'd have to be Steve Garret. I love the way he never shoots, he always resolves things without using a gun."

WHICH OTHER THEME WOULD YOU LIKE TO DO?

"I'd love to do 'The Saint'."



ROUSSIA — "Wonderwoman"

High energy workout with a few twisting wardrobe changes.

WHAT WAS IT?

A specy teacher turns into a busty superheroine with a quick twirl. Whip-cracklingly good.

WHEN WAS IT?

Costume changes, big hair and tight pants — the Seventies once again.

WHO RECORDED THE ORIGINAL?

Charles Fox and Gimbel Norman.



WHY DO IT?

"Because to me it was like a joke... Because I'm a woman, you know. When

I was about ten years old she was a real inspiration."

WHICH CHARACTER WOULD YOU BE?

"Well you know, I wouldn't be Superwoman because I'm not so good at spinning round, it would all be a bit tiring. I'll tell you who I'd be — the Bionic Woman, because she had this special ear which could hear things from miles and miles away. She hears everything so I could listen into things that I'm not supposed to hear."

WHICH OTHER THEME WOULD YOU LIKE TO DO?

"Well, 'The Bionic Woman' of course."



"I've told you before — no trainers at Money Penny's"



ALEEM — "Twin Peaks"

Nothing like Moby's attempt, and certainly nothing like the original, Aleem attempt to recreate the ambience with only a hint of the classic theme. Works too.

WHAT WAS IT?

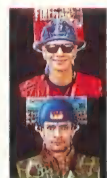
Come on! The original "X-Files". The world of weird living in a little town in Canada. David Lynch's post modern vision in a weekly form which had people glued to their TV sets.

WHEN WAS IT?

1990.

WHO RECORDED THE ORIGINAL?

Angelo Badalamenti and David Lynch



"Okay, I'll admit it. She's a moose"

WHY DO IT?

"Because I am very fond of David Lynch. I think Lynch has got a really interesting dark side which is obscure."

WHICH CHARACTER WOULD YOU BE?

"I would like to be Laura Palmer. Not because she's in heaven but because she probably understands the ending, which I certainly didn't."

WHICH OTHER THEME WOULD YOU LIKE TO DO?

"I'd like to try 'Star Trek' but I'm not so keen on the strings. I'd really like to be Spock. Oh, I know, I'd love to do 'The Addams Family'."

Channel Hopping



BANG BANG — "The Prisoner"

Hot house remake of ultra-strange psychedelic theme. WHAT WAS IT?



Take a chubby bloke in a blazer and put him in Wales and then play mind games with him. When he tries to escape send some huge bubbles up from the sea to recapture him. Guaranteed after a couple of hours of this he'll start shouting "I am not a number, I'm a free man!" The kind of programme to make the unsuspecting viewer think he's getting a bit of a "free one".



"Help! I've got a shoe stuck to my chin"

WHEN WAS IT?

It could only have come from the original acid era - the late 1960's.

WHO RECORDED THE ORIGINAL?

Ron Grainer.

WHY DO IT?

"It was a cult series in France. I like the psychedelic and philosophical mood of the show. My version of the track is based upon an African-American groove inspired by seventies groups like The Temptations."

WHICH CHARACTER WOULD YOU BE?

"Of course I would be Number Six because I'm almost as paranoid as he is, and of course I am not a number but a free man."

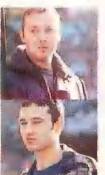
WHICH OTHER THEME WOULD YOU LIKE TO DO?

"I don't know."



IMPULSION — "New Avengers"

Disco-fried remodelling of the return series. WHAT WAS IT?



Rehashed version of the above, with the high kicking Purdey (played by Joanna Lumley) to fire up those rampant pubescent hormones and some git with curly hair who later made a living from wanking off coffee beans in adverts.

WHO RECORDED THE ORIGINAL?

Laurie Johnson.

WHY DO IT?

"Because it's a programme we've been watching since our



childhood and even now we love it. It's a smart serial with a lot of humour. English serials are the best. Aren't they?"

WHICH CHARACTER WOULD YOU BE?

"The lover of Emma Peel because nobody ever saw what he looked like and also because she's very sexy. Pascal would most like to be Gambit because he prefers Purdey."

WHICH OTHER THEME WOULD YOU LIKE TO DO?

"Pascal would like to do a cover of an American serial called 'Baretta' which is sung by Sammy Davis Jr. I would like to do 'The Invaders' which I thought was very cool. I love sci-fi."

"Fancy a coffee?" "Not after you've been at it, Gaz"



A BRIT ON THE SIDE

Introducing the UK TV/techno crossover extravaganza! Sort of!

APHEX TWIN — "Tomorrow's World"

"And on tonight's show, young inventor of the year, Richard James, shows us how he recomposed the 'Tomorrow's World' theme using only the fuse box of a 2CV and some strands of his beard-hair... And how does it sound? Like a Playstation being hacked to death with a pick-axe."

SOURCE DIRECT & PHOTEK — "Top Gear"

The boy-racers of the jungle world take Clarkson for a spin in the breakbeat fast lane. Jeremy was later heard to comment, "If this tune was a woman, I'd sooner take it home and caress it gently with my gear stick on a heart-shaped leather sofa than spend a night down Metalheadz." And who can blame him?

CARL COX & PAUL HARTNOLL —

"Food & Drink"

The heavyweight champions of the techno world weigh in with a cholesterol-charged collaboration. Over to Jilly in the studio: "Thanks Michael. Mmm, yes, an industrial little number this. I'm getting the sound of bicycles being scraped over cobbled streets. And - ooh - Bulgarian tool factories and - aaah - a distinct aroma of Ginster pies."

SASHA — "The Holiday Programme"

Don't you really look forward to the day when Sasha's itinerary reads: Bognor, Lyme Regis, Southend-on-Sea, Saffron Walden and Aughterdar rather than Bali, Singapore, Malaysia...

FUTURE SOUND OF LONDON —

"The Test Card"

The ultimate in late-night boffinry. We can already hear Gary Cobain enthusing over "the mantra-like qualities of that alpha-wave analogue tone dilation which intimates a world as yet undiscovered that lurks beyond the subconscious within the mainframe of our digital circuits etc, etc, etc..." And then they could stick a giant robotic octopus behind the girl with the blackboard. No change there then.

TWO LONE SWORDSMEN — "One Foot In The Grave"

Weatherall is the Victor Meldrew of the techno world, after all. "Oh for goodness sake, not another young whippersnapper house record with 30-second snare rolls and a jolly old piano in it! Bloody hooligans. I don't believe it!"

UNDERWORLD — "Dad's Army"

"Now pay attention, chaps. It's quite simple. We traverse a number of years as also-ran producers before instituting a plan to attack acid house by DJ infiltration and a classic half-pincer movement through the media and Soho drinking bars. Any questions? Emerson?" "But I still live with me mum, Captain Hyde, and I need to be back by nine o'clock..." "Oh shuttup, you stupid boy!"



"Who do you think you're kidding Mr Hitler, shouting lager fish toenail samosa..."

CHEMICAL BROTHERS — "University Challenge"

Bong! "Rowlands, Manchester..." "Erm, yeah, that would be, like, the sound of the break fourteen bars into Double D & Steinski's 'Lesson Three' phased through a PK 404 Soundbox flange and double-scooped over an analogue filter at 3.5 amps before being ring-fenced with the overhead camshaft set to 97 percent and reversed at 147 bpm. Obviously, Mr Paxo."

"Wrong."

MICKY FINN & APHRODITE — "Eastenders"

"Leeaaavvitaah, saaaahn!" Well known for representing on the fruit 'n' veg tip, Muzik fully expects Finn and Ditey to get down with the Walford massive inna Queen Vic stylee for their "real shit" revamp of the cockernee classics theme tune, as commissioned by MC BBC but no funny business, mind, and don't touch the nippers! Guvnor! Geezer! Squire! Etc!

KRIS NEEDS — "Casualty"

"Casualty", BBC1, 9PM Saturday. A dishevelled old punk shambles into the A & E ward. Doctors diagnose a frightening amount of reality in his system due to complete withdrawal of media attention. Will Dr Gillespie and Nurse Welsh be able to bring him back from the brink, thus allowing him to continue churning out banging hoover techno and the occasional article? Or will they admit him to the Moby Self-Help Therapy ward? Tune in to see more...

'Serielement Votre' is out on September 22 on Concrete



The House Collection



mixed by

Paul Oakenfold & Mike Cosford

If you have memories of Manumission at dawn, Space in the afternoon, and the sunsets of Café Mambo, then this is for you. The spirit of Ibiza at Amnesia, Es Paradis and Pacha has been truly captured on Fantazia's new TV advertised double album!

Spanning two and a half hours these hand-picked Summer anthems include club monsters such as:

BT - Flaming June, **Depeche Mode** - No Good, **Slacker** - Your Face, **Olive** - You're Not Alone, **Garbage** - Milk, **Orbital** - The Box, **Underworld** - Dark & Long, **Chakra** - Home, **Revival 3000** - The Mighty High, **Double 99** - R.I.P. Groove, **Airscape** - Pacific Melody, **House Of Pain** - Jump Around, **Phunky Phantom** - Get Up Stand Up, **Blackout** - Gotta Have Hope, **Music Is My Life** - Mind to Mind, **Global Trance** - Mission 2, **Sharada House Gang** - Gypsy Boy Gypsy Girl

Available on Double CD and Double Cassette

Released September 15th

Fantazia Merchandise order and enquiry line: 0115 912 9239 (24 hours a day, 7 days a week).



NEVER GET OUT



The Horror! The Horror! Aquatic disco carnage on
Mama Hanh's Green Hat Special Boat Trip

Vietnam

words DAN BERBRIDGE pictures JAMIE B

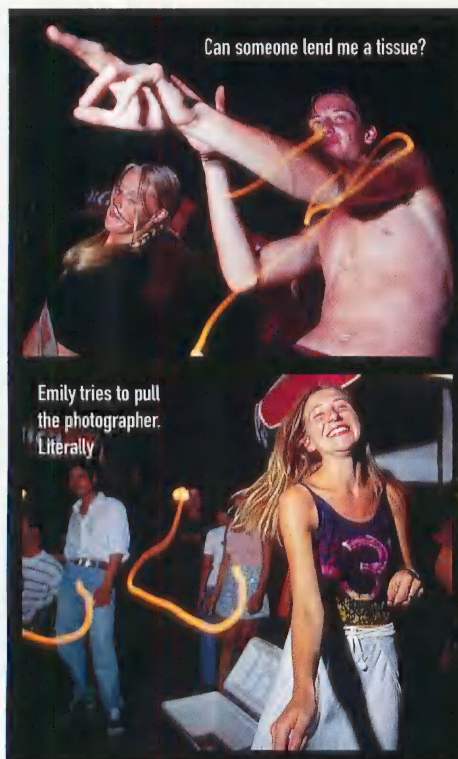


OF THE BOAT!

...Unless you're on Mama Hanh's Green Hat Special Boat Trip, where you can get out of your tree while getting out of the boat and getting into the water. Because this is VIETNAM, and it's the new Goa. Almost



Vietnam

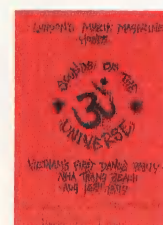
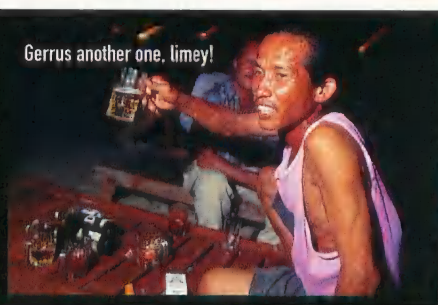


IT'S five in the morning but the mellow trip hop beats are still drifting across the calm South China Sea. Somewhere in the distance communist state radio can be heard blaring through a crackly old public address system. Down by the water, a few old men contort themselves into bizarre yogic positions. As the sun creeps over the horizon, Muzik's first modest foray into Vietnamese raving is coming to a hazy conclusion.

Only a couple of weeks before we'd been hanging out on the Khao San Road in Bangkok, promising to anyone who'd listen, a dance party on the beach in Vietnam's Nha Trang. God knows how we thought we'd pull it off in a country so poor that average earnings are under a dollar a day, armed only with a selection of Tony De Vit mix tapes and a camera. But, as the dazed individuals still littering the beach would testify, we did.

FOR most of the last two decades, Vietnam has been cut off from the outside world. Since the end of the war in 1975, the country has struggled to rebuild its fractured economy and heal the wounds history has left it with. And only now, since the trade embargoes were lifted and its doors opened to tourism just three years ago, are they starting to reap the rewards.

In the south in Ho Chi Minh City (formerly Saigon, or HCMC, as it's now known), consumerism rules and there is a buzzing entrepreneurial spirit gripping the Vietnamese people. Every single member of the Vietnamese populace appears to be on the make. "Marijuana? Opium? Woman?" offer the hordes of flip flop-footed cyclo drivers as they pursue you along the pavement, stopping you in your path to whisper seductively "Cambodia flower - if no good you kill me". All around them, elegant and beautiful young women dressed head to toe in fake designer clothes scoot around on battered old mopeds, some of them swerving over to shout a cheeky "Hello!" or a wistful "Love you..." before disappearing into the traffic which swallows up everything in its path. Vietnam may well still be a communist state, but it's clearly not one of your common or garden stony faced shot-putting, salt-mining and potato soup post-Soviet states. Vietnam has caught the consumerism bug, and it's caught it bad. HCMC's most popular nightspot is the gloriously tasteless Apocalypse Now. After six



years this club is so successful that it's spawned a chain stretching right across Vietnam. It's a pretty seedy place frequented by transvestite "girly-boys", drug-dealers, prostitutes, low-life and Westerners who, overcome by the excitement of a Spice Girls record and one too many

Tiger beers, will suddenly leap on to the dancefloor, looking every bit like an aged John Travolta on a dodgy pill. Plonked awkwardly alongside a painted mural of a helicopter air raid on a village are two huge TV screens play non-stop Tom & Jerry cartoons. A top club, and highly recommended.

Not ten minutes walk away from Apocalypse Now is the trendy Q-Bar, the favourite watering hole of Vietnam's Western ex-pat community. It's also Vietnam's best bet for dance music, and where we meet Simon Antony Barstow, a British ex-pat who is never more than an arm's length away from a bottle of J&B whisky. Working for a huge distillers which owns, among others, Smirnoff and Baileys, he's filtered J&B into the Vietnamese consciousness by way of far-reaching club sponsorship. With the help of his German DJ friend Rainer, Simon has successfully been throwing a number of small scale raves all over the country for the last four years.

"It was really starting to kick off about three or four years ago," explains Simon. "The music was a bit more commercial than back home but nothing more than about three to six months old."

By April 1995 Rainer was running a sell-out night at a venue called Rosie's. Every Friday 500 body-painted Vietnamese would pack the club and dance into the early hours to house music imported from Europe or Singapore, while gazing into the trippy projections that adorned the walls.

"It was madness back then," says Rainer. "You'd be up on the dance floor and if you tried to get off the Vietnamese would throw you back on!"

SITUATED roughly 300 kilometres to the northeast of Ho Chi Minh, beach resort Nha Trang is developing at a speed not far behind the capital, and the town is rammed with Vietnamese tourists. By day it seems like any normal seaside town. By night it is full of the usual pimps, prostitutes and drug-dealers, touting for business from their speeding mopeds. More importantly, it's also the home of Mama Hanh.

Mama Hanh runs Nha Trang's most famous excursion - Mama Hanh's Green Hat Special Boat Trip. Someone who's made the transition from rags to riches and is still double mad for it. The Vietnamese equivalent of Liam Gallagher, only with a better command of the English language. Like thousands before us, we filed onto her boat for what one American described as "the most hedonistic seven dollars I've ever spent!"

Hanh sorts out anyone who looks up for it onto one boat, and all the rest on another. One boat is treated to a polite trip involving swimming and snorkelling, followed by a lush seafood lunch. She then hops across to the "party boat", announcing, "All you lazy people, first we do some snorkelling and swimming. Then we have some food. And then let's get fucked up!". Clearly, this is not Club Med.



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:20/10

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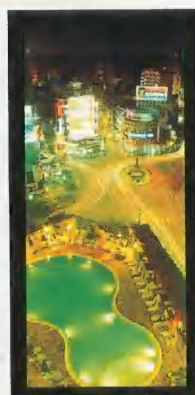
"We're drunk!"



Strange hand signals in the house!



"V" will rock you, despite those appalling jackets



By lunchtime we're floating around in the warm water in rubber rings. Mama Hanh is bobbing around next to us, serving free cocktails from her floating polystyrene bar, not to mention an assortment of other "goodies" from under her green hat. It's a bizarre experience getting wrecked in the middle of the South China Sea, not least because of Roy Orbison, Louis Armstrong and Old Blue Eyes himself are blasting out from the boat's on-deck sound system.

By late afternoon there isn't a blue eye left in the place and as the boats head back to the harbour, Mama Hanh cranks up her theme tune on the stereo. "She'll take you on a boat/She'll take you for a float/I'm telling you it's no joke/Right here on Mama Hanh's boat

trip." Strange old bird, that Mama Hanh.

GOING TO 'NAM? SOME ADVICE FOR YOU ROOKIES...

TRAVEL AND PRICES

A direct flight to Vietnam costs upwards of £520. Alternatively, buy a return to Bangkok for roughly £350, and then buy a £200 return ticket to HCMC (you must have a ticket out to be allowed in). Visa - You need a visa to go Vietnam, and though this can be purchased in Bangkok, it's a good idea to get it from London. A standard tourist visa costs £40, and you can call the Vietnamese Embassy on 0171-937 1912. Make sure you do well in advance of your planned departure. Living costs are minimal. Hotels cost upwards of \$4 a night and you can eat for upwards of \$5-10 a day. A bottle of beer costs roughly \$1.

DRUGS

Wherever you go in Vietnam, drugs are never far away. The majority of cyclo drivers appear to supplement their income by selling these to tourists for between \$3-10. Police don't generally bother Westerners but don't flaunt it. Possession of drugs spells big trouble for locals and if you attempt to purchase, expect to be dealt with discretely. As yet, Ecstasy, speed or cocaine don't feature in Vietnam's dance scene.

WHY THE SUN IS SETTING ON THE EXISTING ASIAN DANCE SCENE

Goa in India has become the biggest trouble spot for dance fans hoping to come up with the sun. A pressure group formed by Israeli parents whose kids have tranced out, lost the plot and disappeared in the depths of India's trance state, has been urging the Indian government to crack down on the excesses of the "Indian dance season". In response to bad press the government has recently passed a law stipulating ten years jail for anyone caught with illegal substances.

HAVING covered the local scene, we were keen to throw in something for the Western crowd. Visitors to Vietnam shouldn't be under any illusion about finding parties like those in Thailand or Goa. They simply don't exist. But we thought we'd have a bash anyway and the stretch of beach in front of a popular foreigners' bar known as The Sailing Club seemed like the ideal spot.

"Rave culture will definitely take off here but only when hotel prices go down and you get backpackers rather than package tourists," said Peter the Australian owner. Aha. Sensing we were in the company of a kindred spirit, we tentatively suggested that we throw our party on his beach. Bingo. A day later he was helping us set the biggest sound system our decadent Western money could hire - two amps, two tape decks and six speakers - all delivered at the bar balanced on the back of the shop owner's moped.

Meanwhile we wrote the exact location of the party onto the flyers, and headed for the harbour where we asked Mama Hanh to help us spread the word. "Lovely time, let's get fucked up," she said, slapping our flyer onto the front of her taxi-van's windscreen. Top girl.

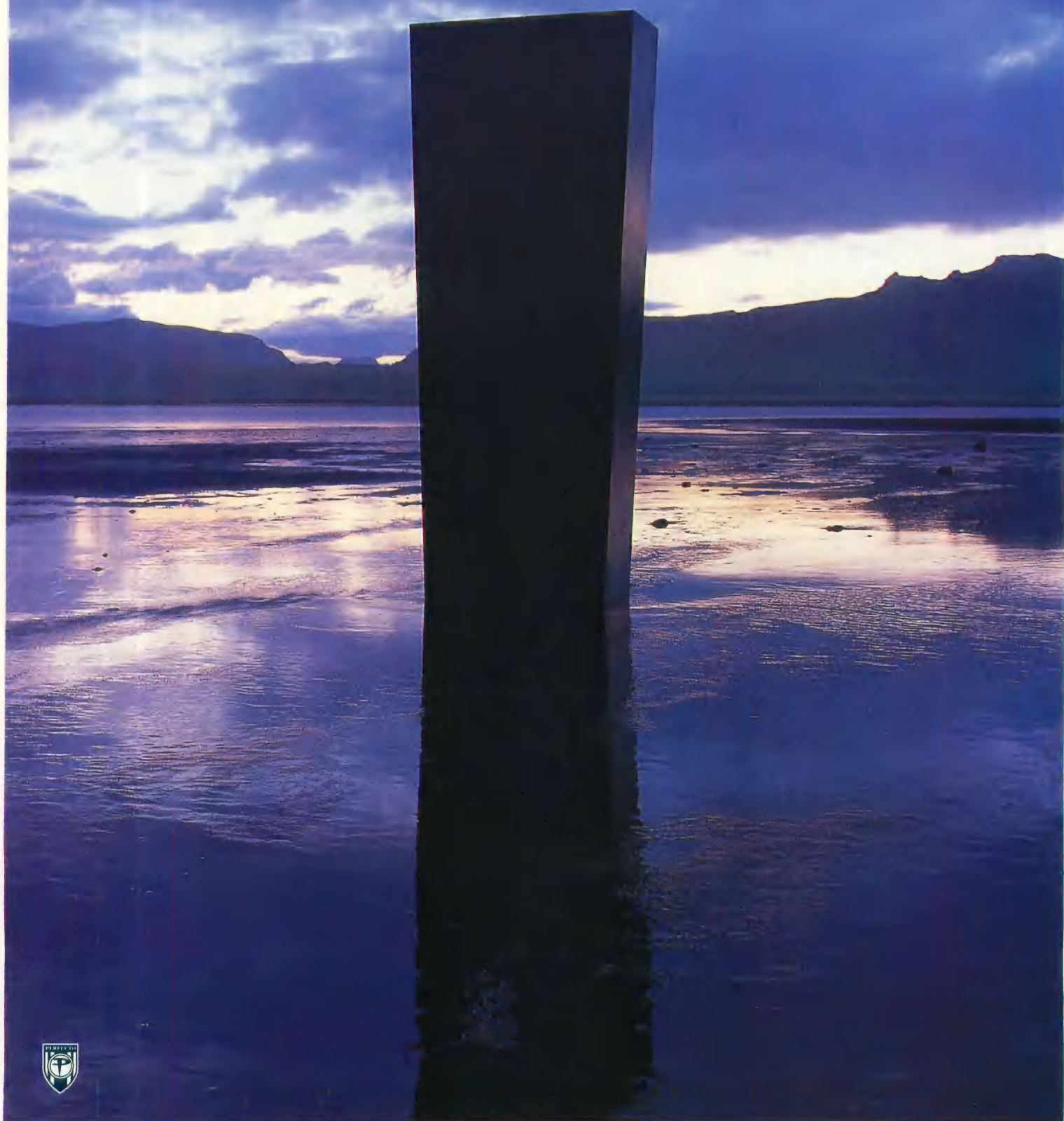
By midnight the beach was heaving, with a handful of people wobbling unsteadily after the combined effects of that day's boat trip with Mama Hanh, and Peter's huge vat of killer punch. Sounds courtesy of Tony De Vit at Trade and a few nights recorded from London's Bumpy Capers belted out across the sand, and about 120 people from numerous countries turned up and did what you can't do at many other places in Vietnam - namely dance until five o'clock in the morning. "Very hard music, no good", added an excitable group of Vietnamese, who, carried away with the whole thing, got drunk, fell over and passed out until daybreak.

We came. We saw. We got everyone extremely pissed. It might not be much, but it's definitely a start.



BT_ESCM

The new album: Out 22nd September
Includes: Flaming June, Remember
Formats: CD/MC





interview: FRANK TOPE

Jazz

Gilles Peterson – fond of accordions, apparently

Gilles Peterson. He invented acid jazz, but we won't hold that against him. He's just teamed up with Norman Jay to produce the best mix album of the year. The man behind Talkin' Loud records. That's how it is and the best radio show in the entire world gives us a piece of his mind

How old are you?

"32."

What were you like at school? Bully or bullied?

"I was bullied, but I played sports so I was alright. I was bullied over music. I was the only soul boy at school. Do you remember a jazz-funk record called 'Holdin' On' by Tony Rallo? When that was going to be on Top Of The Pops I made everyone watch it. I didn't know what he looked like though, and of course, he was the campiest Canadian singer ever. I was exceedingly bullied after that."

What's the best record you've ever heard?

"I remember when I heard Jon Lucien's 'Listen Love' I couldn't believe that music could be as good as this. I've been trying to get 4 Hero to do a cover ever since."

Why did you decide to do a mix album when everyone knows you don't really mix?

"I think it's become fashionable not to, hasn't it? Well, it was Journey's By DJ and I felt they were into the most 'left' kind of music. It's the only way I could ever make an album without learning to play an instrument. Although there is one track on there by Los Quatros Diablos that I had a hand in. A little samba thing I did years ago, along with three other little devils."

What's the secret of a good radio show?

"To make it a real 'Journey by DJ'. To get from one point to another and bring the people with you. And being eclectic is trendy now, isn't it? Ha ha ha ha!"

Is jazz still relevant to 18-year-olds?

"Yes, of course. Why? Because it's the mother of all evils."

What's your biggest regret?

"Not being able to play the accordion like Astor Piazzola [Mmmm – Ee], who was the greatest musician in the world. I'm very into accordions at the moment."

What do you fear the most?

"Illness."

If you had to have sex with man, living or dead, who would it be?

"Roy Ayers. Based solely on the voice."

What's the worst record ever released on Talkin' Loud?

"'Guilty' by Perception [laughs guiltily]."

Where in the world would you most like to be?

"At Highbury, with Ian Wright breaking Cliff Bastin's record against Tottenham. And Arsenal winning 23-nil, of course."

Do you have any children?

"I'm about to have one in six weeks time. It's brilliant."

You're being attacked by Paul Weller, Noel Gallagher and Björk.

You've got a gun and two bullets. Who do you shoot?

"Oh dear. I know them all... Paul Weller, because he wouldn't sign with us."

How much money have you got in your bank account?

"Which one?"

Speed garage: the new drum & bass or the new handbag?

"The new handbag."

What's your favourite chat up line?

"Got any on yer?"

Who could you not do without?

"Paul Martin [of Talkin' Loud] who basically doesn't get enough props for sorting my life out, and Janine Neye, who runs every club I've ever done."

Tony Blair. Same shit, different colour? Or good and honourable man doing the best for his country?

"I'm somewhere in the middle. I'm particularly pleased that they're putting money into education, which is especially good if you're having children. Let's just hope that they put some more money into the arts. There is still a sense of optimism, which I think we all needed after so many years of Tory rule."

Who else in the world, living or dead, would you like to be?

"Ian Wright."

Who do you respect most in the world?

"Nelson Mandela. Oh no, that's really predictable. The mother of my child."

Ever thought about giving it all up?

"Yeah, loads of times. On a regular three-yearly cycle."

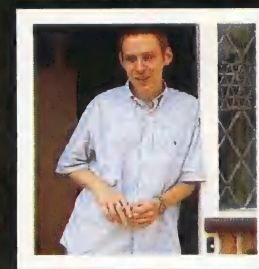
What would your epitaph be?

"That I never took the money and did the voiceover for a McDonald's ad."



Photek

words KEVIN BRADDOCK pictures STEVE DOUBLE



PARKES LIFE

Is Photek the Samurai-obsessed lone swordsman of drum & bass or an average geezer with a very flash motor? Will the real Rupert Parkes please stand up?

WE'RE in the pub with Photek, who is dressed in antique Ninth-century Samurai armour, a gilded ancestral sword by his side and a steely expression on his face. He gets up, levitates past the fruit machine and the snoring labrador, sets himself down before the bar and in flawless Japanese demands a chilled Sapporo. He clasps his hands together, bows in acknowledgement of his audience, and empties the beer can in one before executing a perfect Tae Kwan Do Fighting Stork battle stance and deftly slicing off the arms of the stunned barman who looked at him a bit funny a few minutes ago.

Of course, that's the way it would have happened if everything you read about Photek was true. Except it didn't happen like that. Because today we meet Rupert Parkes, bloke, and not Photek, the one lone swordsman, the seventh samurai, lone adventurer of sparse digital landscapes, the object of orgies of ejaculatory magazine prose, and gushing phrases like "unsettling sonic experimentalism" and "deceptively spacious minimalism".

Rupert Parkes is standing before us, looking like an extremely normal bloke indeed, and it's the trainers that give it away first. Buffed white Reebok Classics (£39.99, from most good high street sports outlets),

the sartorial mainstay of vaguely menacing young casuals across the South East of England, and, we suspect, very few Ninth-century samurai warriors. There's also the chambray Ralph Lauren shirt (£70 from most London department stores). More tellingly, there's that car parked outside his house, a faintly geezerish, champagne-coloured Porsche Carrera S series (£72,000, from a small number of outlets in the London orbital region). These are the *real* objects by which we know Rupert Parkes, bloke, of Harpenden, Hertfordshire.

Thing is, in common with roughly 97 per cent of the western world at this moment in time, we're intrigued by Rupert, and by his blisteringly hot new LP, "Modus Operandi". Fascinated, in fact. So much so that we have pitched up at his Harpenden home to conduct an amateur, and frankly rather rude, "Through The Keyhole" study of his home, which we hope will yield clues to the personal life of Rupert The Bloke. And for someone whose privacy is being so insensitively invaded on an oven-hot Friday afternoon in August, Rupert Parkes is in extremely accommodating mood as he ushers us in past his alarmingly large and friendly dog Yoshi Mitsu, who slobbers enthusiastically over our knees by way of greeting.

We've arrived at Photek's house, and this afternoon at least, he's not in.

You'll have someone's eye out with that

"FOUR hundred quid I paid for them," blusters the amiable, Duracell-haired Rupert Parkes, pointing out a pile of dusty funk rarities cluttering his front room. "and they're all crap!" He's just back from a two week sojourn to Japan, where he DJed three times, and the records are part of his haul. He's been to the Far East four or five times over the last year, and it looks like he's hooked. So much so that he's thinking about moving out there. For the time being though, he's content to surround himself with Jap-centric ephemera. A cursory inspection of his house reveals a set of brushes for writing in Japanese script, assorted English-Japanese language aids, a dressing gown adorned with ancient symbols, some chopsticks and a huge ornamental fan on the wall. There are also ten pairs of his beloved Reebok Classics in various shades of white about the place, an extremely un-Zen-like pile of creased shirts (Ralph Lauren, natch) in the bedroom and a room full of humming digitalia and flashing LEDs upstairs. But then we expected that.

Most interestingly, lying on the window ledge is a pair of ceremonial samurai swords, the same ones he drew inspiration from for his Top Forty-flirting "Ni Ten Ichi Ryu" single.

"Japan is just a wicked place," he enthuses, relaxing into his sofa. "I think it's just the atmosphere and the attitude of people. They're so enthusiastic and open to trying new things and I get the feeling that they're attuned to my music. Just the way they talk about it and the questions I get asked, the depth those people see into what I'm doing. I probably don't think about it to that level myself, but when I'm asked it all seems to make sense.

"Tokyo itself must be one of the most densely-populated places on earth, but it's so calm there," he goes on, "even though you're surrounded by thousands of people. It's quite weird. The last time I went was in September last year with Kirk de Georgio. On our first day we were on the main square in Tokyo, the Shibuya, near the biggest station, waiting to cross the road. The streets seemed so quiet, but we looked up and there were about four thousand people on the other side of the road waiting to cross. We could hear those big video advertising boards on the walls, but all the people were in complete silence. Nobody running about and shouting," he sighs. Not that his fortnight in the Far East was all serenity and pool gazing. "We did get absolutely mashed out there on the last night, though. We met up with Bukem and Conrad in a restaurant and just got slaughtered!"

And why not, indeed. Were your life anything like as stressful as Parkes' has been over the last couple of years – running a record label, dealing with the tedious intricacies of a major label deal and trying to find the necessary hours to actually make music – you too would cut loose every once in a while. Or more simply, escape. From the endless stream of telephone calls, which he avoids with the aid of a handy call-screening device sat next to his Macintosh, from the irritating poll tax and electricity bill reminders piling up by the front door, from the distracting bustle of general Twentieth-century life. In recent times, Parkes hasn't stayed in any one place for more than a few years at a time. He grew up in St Albans, moved to South Woodford for a spell, then to Ipswich and finally to his rented Thirties house in Harpenden. Hence, the imminent move to the calming ambience of Japan is entirely understandable.

"After the last couple of years of hectic concentration on music and trying to pay the rent, chasing money and making music, I'm just looking for a balance in my life. I feel like I've missed out on a lot of general life over these past years," he laments, casually flipping through a bag full of dub plates. "I don't got to the pub and get smashed every weekend, I don't like pub culture. I do spend a lot of time in the studio, but I'm not a hermit and I don't sit around thinking up loads of theories all the time and hibernating in the studio like people imagine I do. I think," he elaborates, brow furrowed as he leans closer to the tape recorder, "I'm just a normal straight-up character."

So what does the normal straight-up character do for kicks?

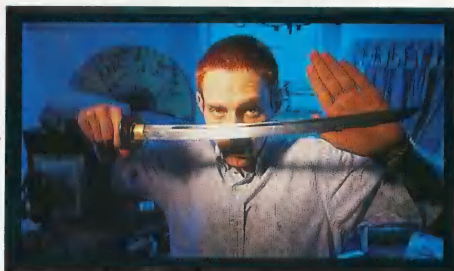
"I go shooting. It's just a wicked way of getting away from everything," he grins. "And driving, of course." Ah-ha...

RELUCTANTLY, we step into Rupert's gleaming Porsche and roar off on a white-knuckle tour of his favourite hairpin bends, overtaking spots and roundabouts in the exceedingly leafy Harpenden lanes. "This is hopeless," he screams, champing at the bit as we cut up an irate commuter in a Ford Mondeo and slow down to wedge between another pair of plodding cars. "We picked the wrong time of day for a

THROUGH THE KEYHOLE What kind of person lives here?



Yoshi – bit of a dog, we're afraid (arf!)



The Shinto shaving technique



Photek: Porsche git?



Pumps action!



Rave flyer (l) and Samurai book

spin really. I usually need to go to the garage at night when I'm working in the studio, and the roads are clear. But this is no good," he tuts.

"I test drove a Lotus Elan which I had no intention of buying," he hollers as Hertfordshire zips past. "But then I'd never been so fast in my life. So I went back the next day and bought it. That started the ball rolling. I had a Lotus Elan first and then a Ferrari 348 and I'm embarrassed about it, to be quite honest. One of the reasons I got rid of it was because the attention that you get is so ridiculous everywhere you go. I was like, 'leave me alone!' I just want to enjoy driving the fucking car in peace. Some people even call you a cunt for having a car like that. I went to Jay [Jamiroquai] Kay's house once and he'd just bought this Ferrari 348, and he was out there with a bucket and sponge cleaning it when I turned up with my girlfriend, and I thought he can't be a more than a year or two older than me and he's just gone and bought that. He's having a laugh, I thought! If I get sick of the car I could sell it in a month so why not just buy one? I could die next week!"

And so could we, except a bit sooner than next week. Now, for instance. Rupert spots a gap in the traffic, and instantly changes from an extremely personable and law-abiding road user into a demonic speed freak, wrenching the gear stick into fourth and crouching over the wheel with a grin of malevolent determination. Motoring down the wrong side of a dual carriage way as we overtake another three plodders, the car swings wildly and – gulp – we suddenly apprehend that Parkes is doing a cool 100mph. And we are in the same car as him. "You look worried," he grins. "Don't be, I've only got three points on my licence." Oh. What for?

"Speeding!"

We emerge dazed from the car 15 minutes later, only to fall victim once again to the slobbering advances of Yoshi. It's difficult to tell which is the more frightening.

BACK home, Rupert insists that that his town is "full of people who think they're gangsters, people who wear designer clothes, sell cocaine, go to the pub every night and end up at the kebab shop". Uncannily, it's also the manor of a number of other junglist top brass, with Goldie and Source Direct living a mere ten minutes down the road, while LTJ Bukem and J Majik reside a similar distance away in the opposite direction. Were DJ Hype and the Ganja Kru to move in next door, such geographical reference points would mirror only too obviously the current position of Parkes's music, and more specifically, "Modus Operandi".

"When jungle split, I was standing in the middle, so I stayed where I was rather than going in any particular direction. I'm interested in keeping a balance between things and having different moods. I'm not interested in having it all hard and dark, or all house-cum-jazz, plastic jazz, smooth rolled-out stuff," he explains, lighting another cigarette and out-obfuscating even the most thesaurus-inclined journalist. "I'm not into straight up ragga jump-up basslines either, but I like elements of all of it. I think me and Source Direct are both in there on our own, but as time goes on we get more and more separated."

For the record, the album itself swings between the polar axes of Metalheadz macho-step and foppish cottonwool harmonics of the Good Looking camp, stopping off occasionally to indulge in a second or two of wild, jump-up abandon. It is all these things and none of them, consistent, compulsive music and the sound of a man reluctant to sit at any table while the party gathers pace, preferring to set up his own stall and watch from afar. Listen closely, and you probably will detect all that "unsettling sonic experimentalism" or even some "deceptively spacious minimalism".

"That sort of description makes me laugh a lot of the time," Parkes chuckles. "I've noticed that the most bland music gets reviewed in the most abstract terms. Perhaps it's a new style of reviewing records. It's almost like a freestyle play on a piece of literature. [Begins improvising] 'A blistering dancefloor earthquake... and all that. Usually it's just another fucking Amen tune! I'm quite flattered that journalists think those things about me,' he continues, "but ultimately I'm just making music and putting a bit of emotional content into what I do. I don't think the actual things I do are particularly revolutionary. I'm just doing what everyone should be doing, and I don't see any logic in doing it in any other way. 'Modus Operandi' is a summary of what I've done so far in music with some of the less obvious elements that are always in my music being explored more and taken slightly further. And I think it's just the end of chapter one."

'Modus Operandi' is released on September 15 on Science



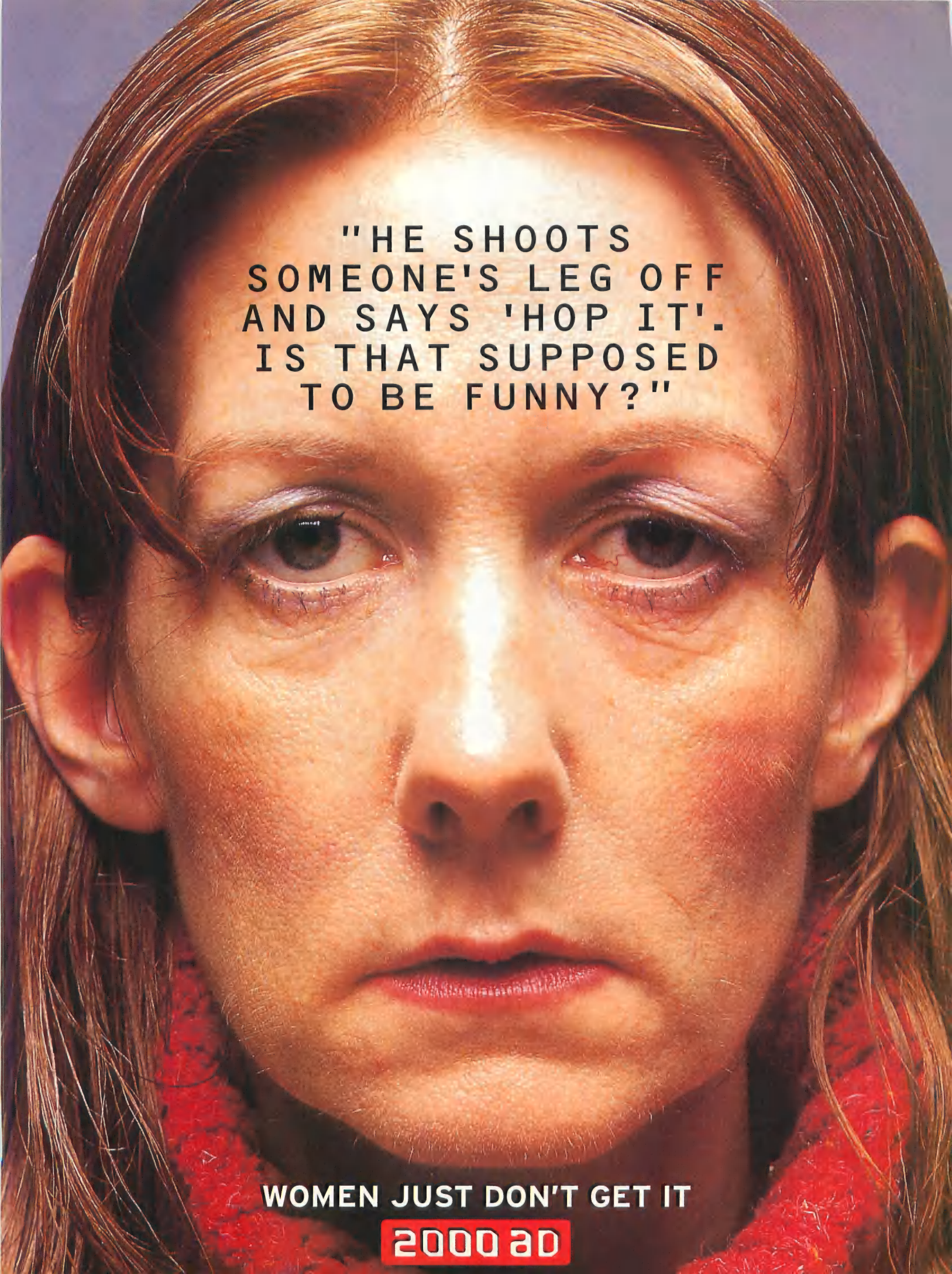
"Japan is such a wicked place"



“why do hot peppers burn your mouth?”

you can find the answer to this and other spicy questions
on the NewScientist Channel...
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AVAILABLE OCTOBER 1997

A close-up portrait of a woman with long, reddish-brown hair, looking directly at the camera with a serious, almost somber expression. Her skin is fair, and her eyes are dark. She is wearing a red, textured garment, possibly a scarf or sweater, visible at the bottom of the frame. The lighting is soft, highlighting the texture of her hair and skin.

"HE SHOOTS
SOMEONE'S LEG OFF
AND SAYS 'HOP IT'.
IS THAT SUPPOSED
TO BE FUNNY?"

WOMEN JUST DON'T GET IT

2000 ad

Gatecrasher

words KIERAN WYATT pictures RAISE-A-HEAD



The world-famous Gatecrasher
"Reverse Press Up" manoeuvre

Nigel Kennedy in the house!



The Magic Formula

Big venue. Check. Queues round the block. Check. Credible backroom DJs. Check. Big name guests. Check. It's Saturday night at Sheffield's Gatecrasher, and Muzik finds the world ready for another sell-out session of hi-octane house. Welcome to superclubbing in 1997

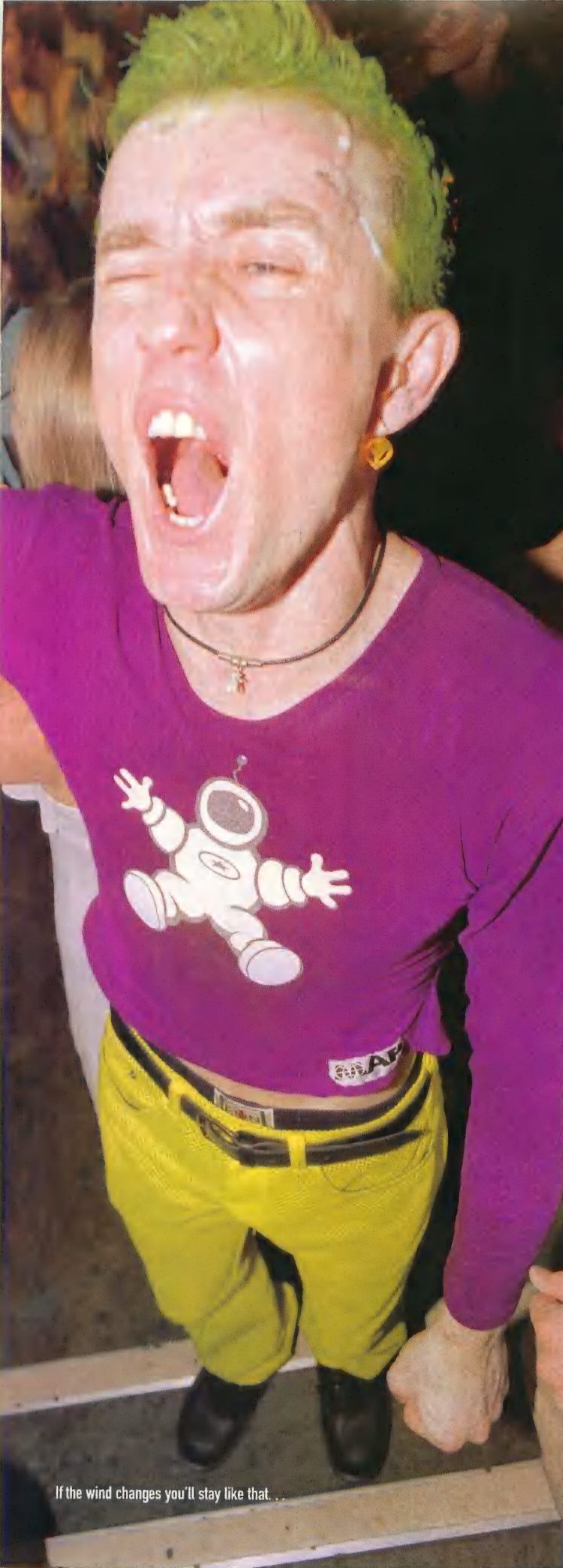
GET UP, GO INSANE

IT'S shoulder to shoulder on the dancefloor and Rob Tissera is banging out Stretch & Vern. All around us hands are being waved in the air like we're part of a primitive rain dance. Except it's rather uncalled for, seeing as we're all drenched in sweat. The crowd are young, very young, and completely off their knackers, riding high on the kind of kinetic energy that fuelled the club scene way back in 1987. To my left is a busty blonde in a stretch lycra boob tube, lost in yet another epic breakdown. To my right a skinny lad with his shirt tied round his waist gurns like a trooper. Simon from Mansfield grabs my arm and bellows, "This is fucking top, ain't it!" He's 18 but doesn't look a day over 14, and right here, right now his world begins and ends with Gatecrasher.

As far as clubland success stories go, Gatecrasher's has been one of the most meteoric. In what seems like three short years, it has grown from occasional Bank

Holiday one-offs to jam-packed all-nighters every week of the year. And if you had to pick out just one club from the mass of identikit nightspots spread the length and breadth of this country, then Gatecrasher is as good a representative as any of the state of clubland in 1997.

Started by promoter Simon Raine back in Birmingham in 1994 as a Bank Holiday concern, he and DJ Scott Bond moved the club up to Sheffield in 1995 because they thought that "northern clubbers were more up for it". And how right they were. Two venue changes later it's now packing 1300 punters into The Republic every Saturday night and turning away another 500 or so. "We change things quickly," explains Raine. "We'll try something and if it doesn't work we'll change it again and then change it again if necessary. We'll keep changing it until people come up and say, 'Yeah, that's wicked'. It's punter-led, it's not led by us. You've got to move with the times. The whole



industry is changing and things go up or down. If we leave it exactly as it is then it's going to go down."

The welfare of the punters is at the heart of Gatecrasher. Raine talks a lot about what the clubbers want and "clientele surveys". It's about creating a club for the people and giving them what they want, not having grandiose ideas of "educating" a crowd. One survey showed that just six per cent of the punters wanted drum & bass in the backroom, a revelation that eventually led to Leeds clubbing institution Back 2 Basics, homeless at the time, being invited to take up a three month residency in the club. Simon Oates, who works with Raine and handles a lot of production and side-room duties, is quick to qualify that the Basics set-up isn't just a mercenary "credibility" ploy. "The two-room concept has always been important to us," he maintains. "We've had people like Eric Rug, Phillippe Zdar from Motorbass, Richard Fearless, 4 Hero and Nuphonic but everyone tends to focus on the DJs in the main room. The whole Basics thing isn't just a credibility factor – we've been doing it for ages. It's just that since Basics have a strong identity, the backroom has been attracting more attention."

Another piece of the Gatecrasher jigsaw is the high proportion of clubbers who travel from out of town. It appears that getting dressed up, piling into a car with a bunch of mates and driving 150 miles up the motorway for a night out is back on the agenda, just like clubbers of yore did when super-glam hoedowns like Venus and Flying were at their peak in the early Nineties. Raine puts the figure at around 60-65%, and a quick vox pop of punters in the club would seem to support such staggering statistics. And what makes the figures even more impressive is the fact that clubbers are travelling from Leeds, Manchester, Liverpool, Birmingham, Leicester and Nottingham, each home to a host of well-established house nights themselves.

"For us the travelling thing really kicked off last year," remarks Raine. "The all-night licence certainly attracts people – it's good value for money. It also means that we can book three or four DJs in a night. If they don't like, say, Danny Tenaglia's set, then they'll like Judge Jules' set. There will always be something on that someone likes."

GENERATION NEXT

HAVE you ever talked to someone who was "there" in 1988? When people danced like loons in flared jeans and "Ravey Davey" hooded tops without a care in the world? When

Gatecrasher

they tuned in to pirate radio stations blaring out what their elder brothers reckoned was "crap dance music" but they turned the volume up to 10 anyway just to piss them off? When dance music was about losing it, abusing it and dancing 'till the sun came up? Yeah? Well that's exactly how the kids here feel because more than anything Gatecrasher sums up the hopes and desires of a new generation of clubgoers.

Ever since the inception of acid house some ten years ago, clubland has been populated by punters (and promoters, DJs, musicians, journalists) who've grown with the scene and who have a broad appreciation of where it's come from. But in 1997 we're seeing, more clearly and in greater numbers than any year previously, a new generation of disco citizens exercising their right to party. And it's a generation with a radically different set of reference points.

"For the 18-year-old kids here, this is the beginning," Raine says. "For them it's new and different and exciting. In five years time they'll be saying how fantastic it was back in 1997 and how it ain't what it used to be. You don't need a PhD to realise that dance music is no longer the rebellious anti-establishment rallying call that it once was. It's the mainstream, soundtracking practically every club in the land and selling everything from tampons to bank accounts. And for the vast majority of people into club music it's about going out, necking a pill and rocking to banging epic house. Ask the punters at Gatecrasher what dance music is all about and you'll get a response a million miles away from the style whores mooching about in the trendy London clubs. Juan Atkins? Derrick May? Kevin Saunderson? Who the chuffin' hell are they? Speed punk? Daft garage? Shove it up yer purist arse mate. House music is Pete Tong, BBE and 'Top Dance Choons Volume Laaaaarge'.

"Well, who isn't semi-mainstream now anyway?" continues Raine. "You get all this hype about drum & bass and speed garage but give any of it three months and it's on the same level as us, Cream or the Ministry." And he's got a point. All those purists who sit at home stroking their Basic Channel test pressings and who moan about "crap house music" would do well to get out once in a while and smell the amyl. One long, hard look at the Gatecrasher dancefloor would have them choking on their anoraks. Tonight, like every night, it's jam-packed. Everywhere people are smiling and cheering at the top of their lungs, caught up in rapture and dancing like it's the last party on Earth. And if you look carefully past their Cheshire Cat grins, you'll see what this really means to them. Their eyes say it all - this is the best thing in the world and no spotter with his collection of obscure Detroit twelves is going to spoil it for them.

"At the end of the day, if people are staying till six in the morning with a smile on their face and coming back week after week for more, then we've done a good job," maintains Raine. "It's not the most underground club in the world but it's doing the job of keeping a lot of people very happy."

ROAD TO SOMEWHERE

SO what can Gatecrasher tell us about the state of British clubbing, about where it's been and, more importantly, where it's going? It certainly seems to indicate that dance music shows no signs of going away and that reports of the scene's demise are somewhat premature.

"Dance music has had twelve months to go for the past five years," Oates sagely points out. The soundtrack may be different but the clubbers of today are just as enthusiastic as the clubbers of yesterday. "Wanting to dance until six in the morning is never going to die," says Raine. "Once acid house gave people a taste of it there was no way they were going to go back to what it was before."

And new soundtracks like speed garage will surely breath new life into the scene as it crosses over. Indeed, on the night Muzik visited, speed garage tracks were dropped onto the Gatecrasher dancefloor in among the endless procession of bangin' cheese and drew whooping responses - even though the term "speed garage" itself drew blank looks from most of the punters when asked what they thought about the dance media's Next Big Thing.

"We're just getting to that level where people are trust our name and the Gatecrasher branding," reckons Raine. "Maybe we're not as credible as Basics who are playing pure house music but then we wouldn't be able to achieve the numbers and standards of production that we do. People expect a quality crowd, value for money, good music and good production. And at the end of the day they're the ones who are paying the bills."

Gatecrasher runs every Saturday night at Republica, Sheffield

Russell Pate



IT'S THE BEER TALKING...

Dave Beer and Russell Pate from Back 2 Basics talk about their involvement with Gatecrasher

"We don't just see this as 'Basics doing the backroom', it's more that we're joining with Gatecrasher. We don't feel compromised in what

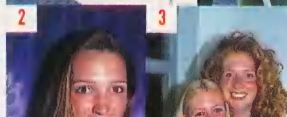
we do, we just get on and do our own thing. Gatecrasher probably do what they do better than anyone else in the country and we're happy to be associated with a good organisation. They asked us to provide a more underground house feel and to broaden a few horizons and in return we get to spread the Back 2 Basics word in Sheffield. What other club would have had the balls to put Basics in their backroom? We've got maximum respect for that."

THE PEOPLE SAY...

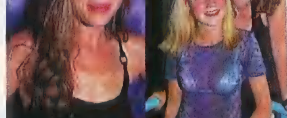
Gatecrasher, Sheffield, August 16th 1997



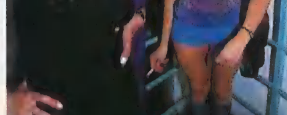
1 Nick, 23, engineering manager
"This is the first time I've been here and I'll definitely come again. We've come up from Manchester for a mate's 21st"
Leanne, 21, accountant
"I love the atmosphere. I want to come back again soon!"



2 Caroline, 25, works for a car leasing company
"Everyone is so friendly and there's such a party atmosphere"



3 Jodie (left), 18, retail assistant
"The atmosphere is fab and I really like the floors! They're different."
Jacqui, 28, housewife and mother
"I'd read good reviews about it"



4 Dean, 19, unemployed
"It's a great club. Everything about it is totally brilliant."



5 Paddy, 20, student
"There are all these different rooms and levels and different types of music. I've travelled from Huddersfield."



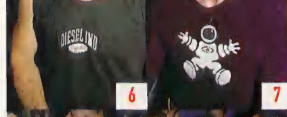
6 Steven, 23, welder
"I've just got back from Australia and used to go to Gatecrasher when it was at the Arches. The women are fabulous!"



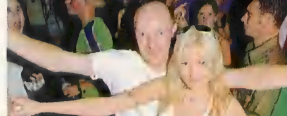
7 Andy, 21, runs his own business
"I travel from Leicester every week for the wicked people and banging choons!"



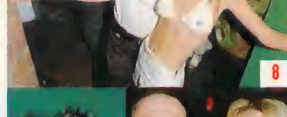
8 Pete, 28, company director
"The people and the atmosphere are what make this club."
Dionne, 20, beauty therapist
"I like that fact that everyone makes an effort to dress up."



9 Kevin, 20, sales assistant
"I'm well into the music. You can't beat the atmosphere."



10 Nicola, 27, mobile hairdresser
"I've travelled from Derbyshire and I just love everything about the place."
Stuart, 31, van driver
"I'm local but I've only been coming to Gatecrasher for a few weeks. The atmosphere is brilliant."





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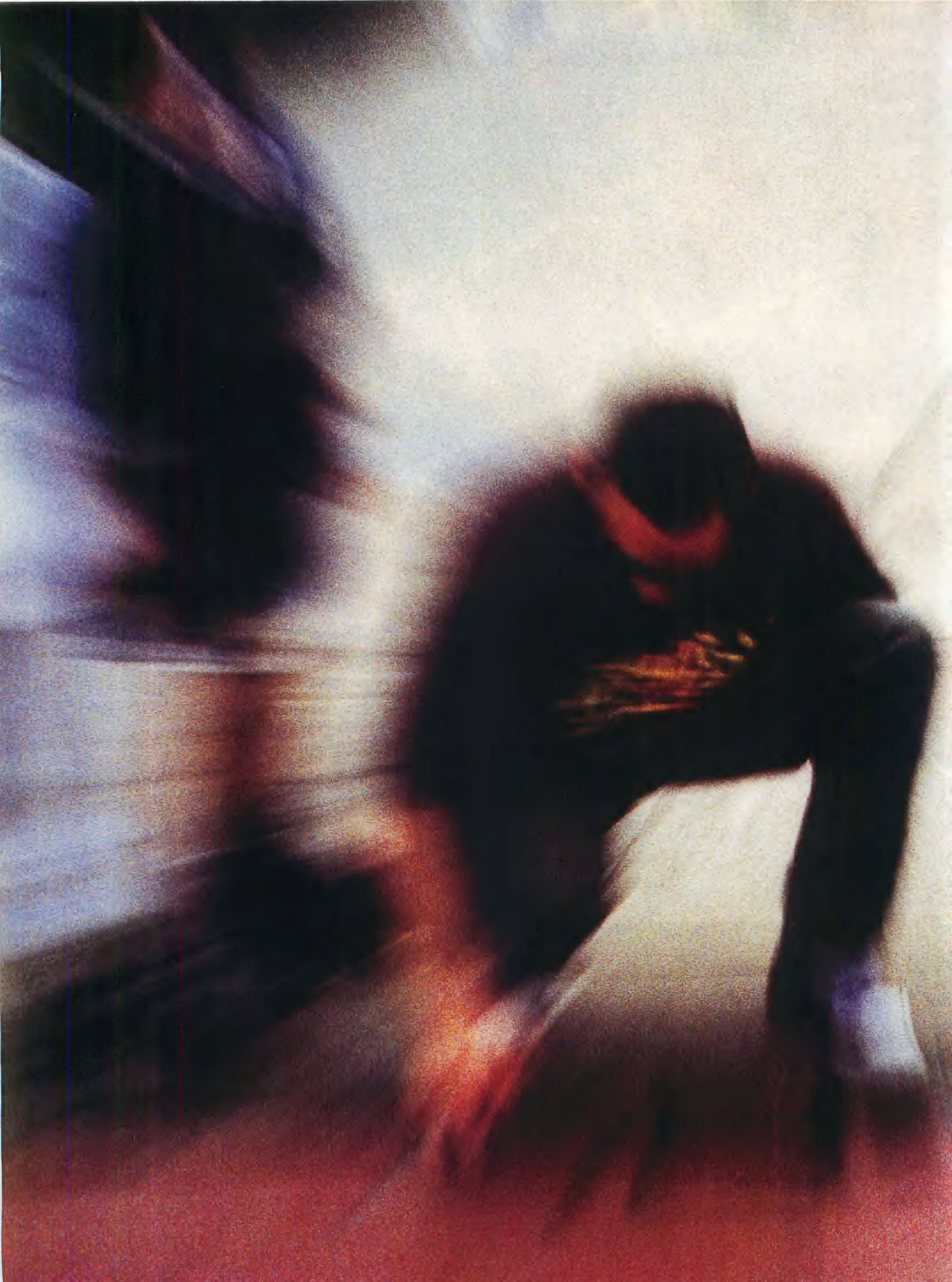
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DJ Crystl

words MARTIN JAMES pictures DEAN BELCHER

LET US SPRAY

He's a graffiti artist. He's a breakdancer. His best mate is in The Brotherhood. DJ CRYSTL is the original hip hop junglist and with his new single, '183', he's gone back to his roots with the perfect fusion of drum & bass and old skool b-boy flavour

3PM at Camden's infamous skate park and there's not a single skateboard in sight. It's either too hot for the hang 10s, too early for the 180s or too uncool for the 360 grabs. Suddenly the baseball-capped geezer in shades and b-boy gear takes out the thickest felt pen ever made and proceeds to scribble on the side of the skate ramp. As the mess of interlocking letters take shape, a tag name gradually becomes legible. The word "Crystl" soon occupies a huge space where once only red paint existed.

"I used to go down to Covent Garden for the graffiti in the Eighties," exclaims Crystl. "It's hard to describe it now but the vibe was so fucking beautiful. To walk past a wall, or see a train pull into Baker Street station with a whole car pieced up, well that's just the equivalent to good sex, man. When you saw a bad piece on a train it would make you want to get on and ride it just because of the graffiti. I used to go bombing a lot. I did plenty of silver dub pieces, a few colour pieces, I was really into the wild, sharp, interlocking letters vibe. There's still a couple of things about now, especially on the Northern Line but they're not under Crystl. I can't say what name they are under... I've got to keep that close."

Not an unusual statement from anyone working in the world of hip hop. Although Crystl himself is better known for the drum & bass collages of classic tracks such as "Warp Drive" and "Deep Space". Which makes his latest single "183" all the stranger. "183" is as phat as the Wu-Tang Clan on a funk farm. An epic mash up of rap, orchestral strings and booming beats, available in both hip hop and junglist flavas. You see, Crystl has returned to his roots.

"It's almost like the whole thing has gone full circle for me," he explains. "I've gone from the hip hop, through to hardcore, onto drum & bass and now back to hip hop again. The thing is, I love making hip hop. I find it really natural. What I try to do now is fuse what I've learned making drum & bass with hip hop. Combining the two is a happy medium. Anyway, the drum & bass scene is full of people who listen to hip hop at home."

It's often been said that drum & bass is the UK's hip hop. It's breakbeat-based and when it's cooking it has the same sense of space and funk. Of course, the other factor which ties the junglists to the b-boy flava is the fact that when today's music-makers were growing up in pre-rave Britain, in the majority of cases anyway, hip hop was where it was at.

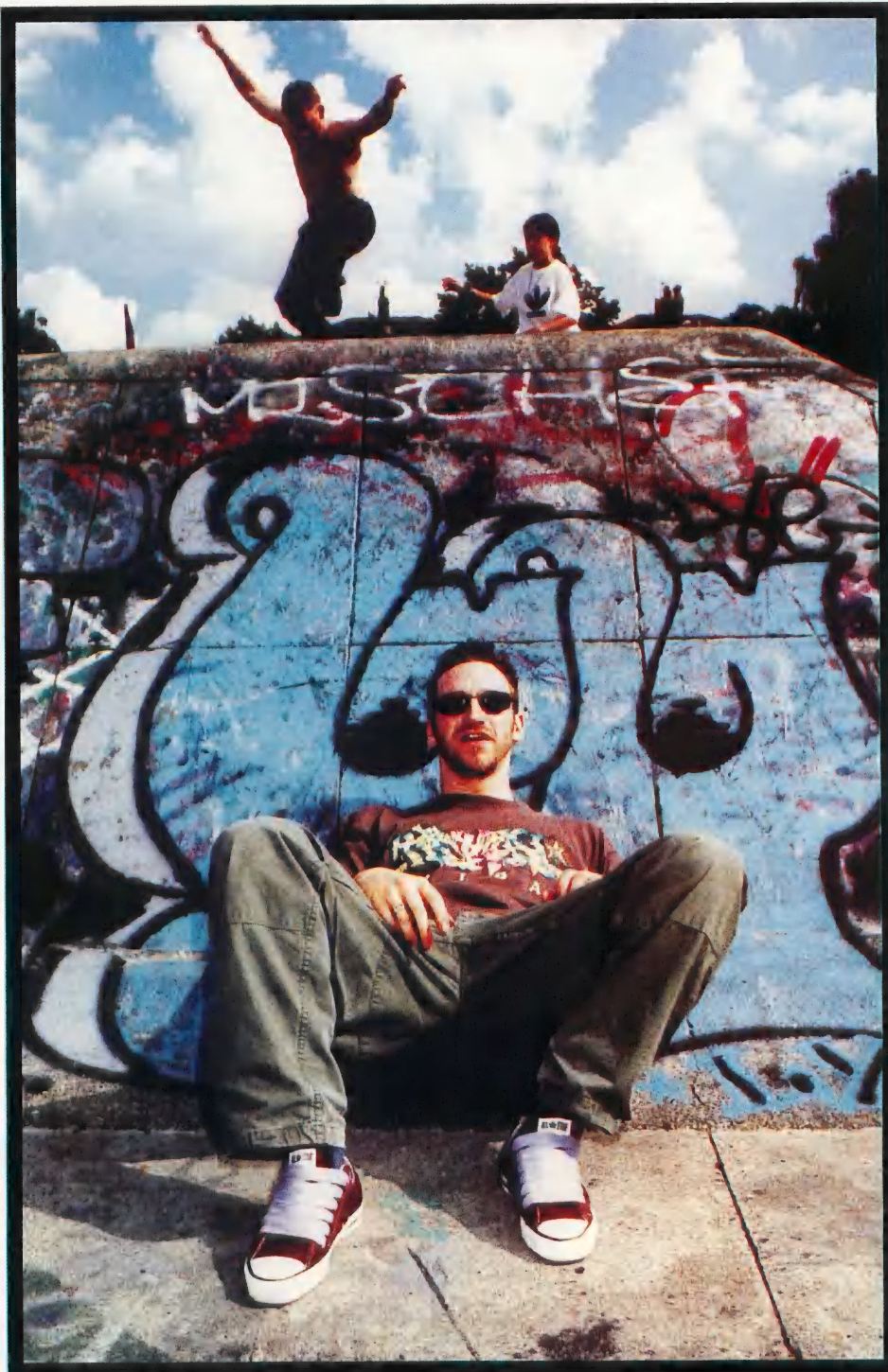
"When I was about 12," says Crystl, "I got into funk and electro. From the moment I heard Herbie Hancock's 'Rockit' I was like, 'My God man, this is for me'. From there I got into the whole culture, especially the graffiti and breakdancing side of things. I remember going out and getting the fat laces and the Adidas. I went through all of this with Shylock from The Brotherhood. We used to go to haberdashery departments and buy the biggest laces we could find. We'd take them home and iron them until they were really, really fat and then thread them through the Adidas. They would be really thick and cartoony, man."

Crystl's conversation is filled with references to the old skool and his best mate Shylock from The Brotherhood. They grew up together, shared the same obsessions. Crystl was even the scratch-mixer in an early incarnation of The Brotherhood, until the call of breakbeat house lead him towards raving.

"Around 1991/92 it was all kind of dying for me," he explains. "The hardcore thing seemed much more natural. From there I found drum & bass."

Crystl's early tracks on Dee Jay Recordings were regulars in the sets of Bukem and Fabio and he quickly became regarded as one of the scene's leading lights. At the end of 1994, when the industry were on a signing frenzy, Crystl inked a deal with London Records. A few months later he dropped "Perpetual Motion", a raw and dark fusion between the ruffneck vibes of drum & bass and the fresh funk of hip hop. It was a huge step forward, both for him and the scene. And then nothing... Until a year later when one of his tracks, "Mind Games", appeared on the Logical Progression collection, "Mindgames". The public may have liked it, but Crystl wasn't happy with it.

"To be honest that 'Mind Games' track just wasn't really me. I didn't feel comfortable doing drum & bass then. It was only through doing the remixes that I found my way



back into a style which was me. The rapping just gave me a kick up the arse."

Those remixes of course were for DJ Krush, and they brought Crystl crashing back to the world of hip hop.

"As far as I was concerned there wasn't any good British hip hop back in 1992. But now there's stuff like Black Twang and there's a few other people coming through who are really good. But I wouldn't say I represent the British hip hop scene in any way at all, and I won't do until I use British rappers."

So why haven't you used any British rappers then Crystl? After all, your best mate's quite handy, isn't he?

"It's simply because so far I've been using a lot of my favourite American rappers. Paula Perry, Alkoholiks, The Last Poets. But I am going to be using some British rappers. Me and Shylock are planning something for my album. I'm trying to fuse the worlds of hip hop and drum & bass together through the common ground of the culture. I've just finished off a track called 'Bombing'. It's an 11-minute cut-up of all my drum & bass singles edited into one. That's my b-boy graff piece, know what I mean?"

Message received, Crystl clear.

'183' is out now on NorthWestSide

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The Best Of Times

'CHRISSEY ERB VOID' as spotted at V97, Leeds

PERSONAL DETAILS: 27-year-old from Leeds who mixes records for a living.

WHAT WAS YOUR FIRST REAL CLUBBING EXPERIENCE?

A warehouse party in Leeds in 1989.

WHAT ARE YOUR FAVOURITE CLUBS?

Cafe Mex in Leeds on a Friday cos they play drum & bass.

HOW DO YOU DECIDE WHERE TO CLUB, WEEK IN WEEK OUT?

My mates are into house but if there's a drum & bass room, that's where you'll find me – hopping and skanking!

HOW FAR ARE YOU PREPARED TO TRAVEL TO VISIT A CLUB?

Anywhere, although transport can be a problem. I've been clubbing out in Los Angeles which was cool.

WHICH DJs DO YOU ALWAYS TRY AND HEAR?

I listen to anybody really. I like Chris Madden from Soundclash cos he mixes up dub and drum & bass.

AND WHICH DO YOU ALWAYS AVOID?

Anyone playing cheesy house. I can't be doing with that.

WHERE DO YOU NORMALLY END UP AFTER CLOSING TIME?

In me cellar! I go down there and we've got it set out nice with lights, projectors, sofas and bean bags.

WHAT'S BEEN YOUR BEST NIGHT IN THE PAST SIX MONTHS?

The Lizard Festival in Cornwall. There was this DJ called Touch playing excellent drum & bass. Not too hardcore and not too jazzy, spoony stuff either. It were just right.

WHAT WOULD YOU DO IF YOU WEREN'T CLUBBING ONE WEEKEND?

Parties in our garden. The cellar opens up into the garden and we shine lights onto it with hammocks and stuff.

HOW MANY RECORDS DO YOU BUY EACH MONTH?

I spend about forty quid a month, mainly on 12-inches.

WHERE DO YOU BUY RECORDS FROM?

Tandoori Space and Way Ahead, both in Leeds.

WHAT WERE THE LAST FEW RECORDS YOU BOUGHT?

Stuff by The Aloof, Static Sound System and Blame.

WHAT'S YOUR FAVOURITE DANCE RECORD OF ALL TIME?

Now there's question! "Bad Boy Business" by Rootsman. I like it so much because I've only got it on tape and Rootsman won't release it.

WHAT'S THE BEST THING IN YOUR LIFE?

My house and house-mates. I'm dead happy about things.

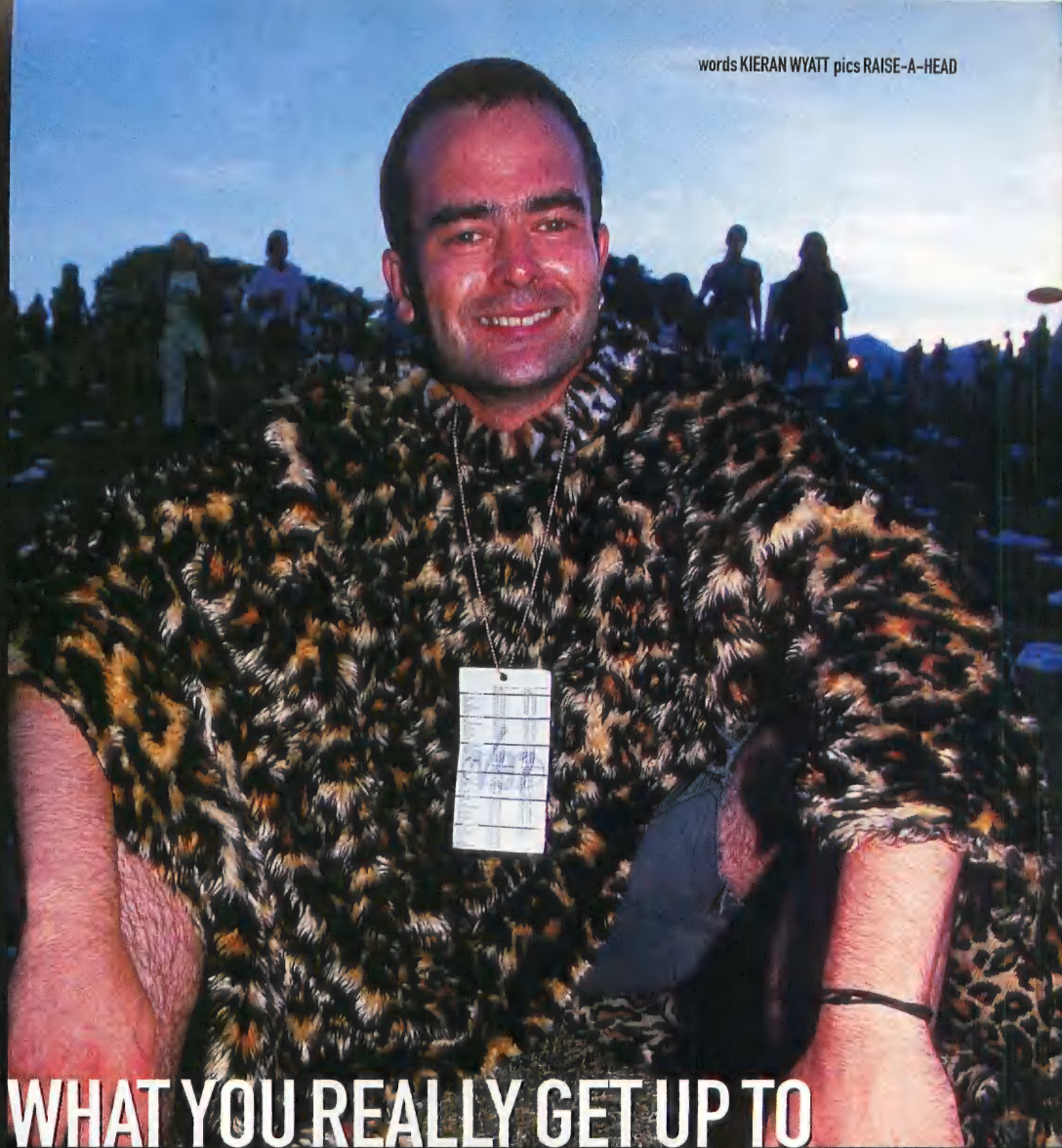
IF THERE WERE NO CLUBS, WHAT WOULD YOU DO WITH YOUR TIME?

I'd start up my own club!

WHAT WILL MAKE YOU STOP CLUBBING?

Nothing. Although, Leeds has got a lot of bad house, there's literally nowhere to go that don't play house.

words KIERAN WYATT pics RAISE-A-HEAD



WHAT YOU REALLY GET UP TO

READERS' LIVES

LYNDSEY as spotted at Gatecrasher, Sheffield

PERSONAL DETAILS: 26-year-old from Sheffield who works in a bank. Started clubbing just over a year ago.

WHAT WAS YOUR FIRST REAL CLUBBING EXPERIENCE?

May last year when Gatecrasher was at The Arches in Sheffield. I've been hooked ever since.

WHAT ARE YOUR FAVOURITE CLUBS?

Definitely Gatecrasher but I've been to the Ministry Of Sound a couple of times.

WHO DO YOU DECIDE WHERE TO CLUB, WEEK IN WEEK OUT?

I like going to Gatecrasher because you get the same people there each week, the club is full of familiar faces.

HOW FAR ARE YOU PREPARED TO TRAVEL TO VISIT A CLUB?

London is the furthest I've travelled.

WHICH DJs DO YOU ALWAYS TRY AND HEAR?

Tall Paul is my favourite. And Tony De Vit as well. I like them cos they're just so banging. I like it when it's really banging.

AND WHICH DO YOU ALWAYS AVOID?

I don't really go for anyone playing at a slow tempo like any of that garage stuff.

WHERE DO YOU NORMALLY END UP AFTER CLOSING TIME?

Collapsed in a heap somewhere! Not really, I normally go round to a friend's and stay there all day. I couldn't let my mum see me like this!

WHAT'S BEEN YOUR BEST NIGHT IN THE PAST SIX MONTHS?

They've all been shit hot here at Gatecrasher. I know I'm always in for a really good night here.

WHAT WOULD YOU DO IF YOU WEREN'T CLUBBING ONE WEEKEND?

I don't do anything really, just get pissed and stoned.

HOW MANY RECORDS DO YOU BUY EACH MONTH?

I buy mainly two or three CD albums each month. I never buy 12-inch singles. I haven't got a record player.

WHERE DO YOU BUY RECORDS FROM?

Usually HMV or Virgin because I work in the town centre.

WHAT WERE THE LAST FEW RECORDS YOU BOUGHT?

I mainly get compilation albums. Recently I got a Tall Paul and Allister Whitehead mix album on Fantazia plus "The House Of Handbag", also on Fantazia.

WHAT'S YOUR FAVOURITE DANCE RECORD OF ALL TIME?

I don't know the name of it and I'm not singing it to you! It makes me buzz even when I think about it on the bus.

WHAT'S THE BEST THING IN YOUR LIFE?

My boyfriend, definitely. I just love him to bits.

IF THERE WERE NO CLUBS, WHAT WOULD YOU DO WITH YOUR TIME?

I think I'd commit suicide! I suppose I'd be doing the boring things other people do and going along with the flow. Going drinking and stuff.

WHAT WILL MAKE YOU STOP CLUBBING?

I don't think I'll stop until I drop dead!



Paul Van Dyk

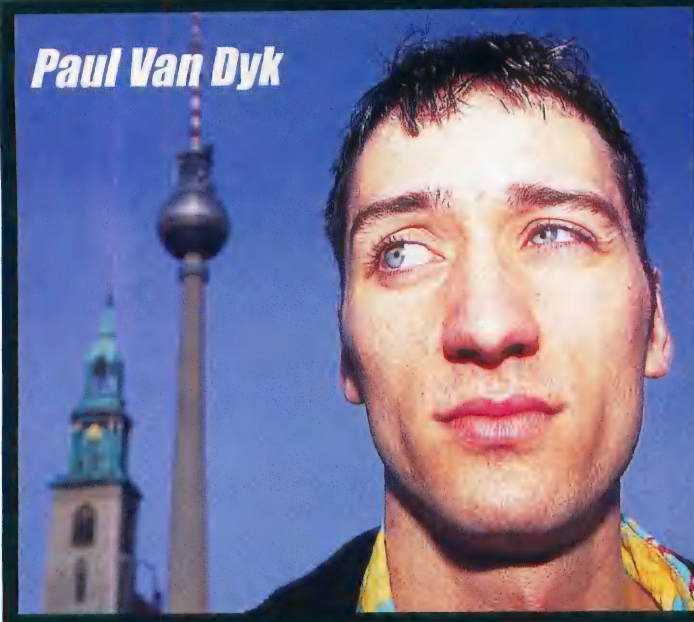
words Dave Fowler pictures Raise-A-Head

DON'T MENTION THE WALL

Paul Van Dyk brought techno to East Berlin in 1991. He's revered by BT and worshipped at Renaissance. His emotional techno sound might just save German trance. Muzik meets the man on his home territory and talks Berlin and breakdowns with the Germany's answer to Sasha



Paul Van Dyk



Reich on, mate!



THEY call it *Götterdämmerung*. The twilight of the gods. German techno bible "Front Page" has just closed, while Sven Väth has quit Harthouse. Jam and Spoon's new album has left them publicly ridiculed and Kid Paul has retired. Frankfurt Beat has folded and Cosmic Baby lost the plot years ago. Germany is no longer the techno powerhouse it once was. But this is a country with iron in its soul. What doesn't kill it makes it stronger.

It's midday on Unter den Linden, the classical tree-lined boulevard descending from the Brandenburg Gate into the heart of old Berlin. The sun is glancing off the grandiose neo-classical buildings, many of which are still blackened by the fires that raged after the saturation bombing of 1945. You see, prior to the night the Berlin Wall came down on November 9, 1989, this was the communist East. . . not a regime keen on refurbishment. As if to prove the point, Mark Reeder of Berlin trance label MFS indicates a museum with an SS-20 nuclear missile still pointed westwards.

We're waiting, sipping espressos on the terrace of the Einstein Cafe, discussing the future of Berlin and German techno in general. We're waiting for an East German who, back in 1993, released the classic "Visions Of Shiva" and followed that up with the "45 RPM" and "Seven Ways" long-players, as well as a selection of stunning twelves, from his own "Forbidden Fruit" to the recent collaboration with BT, "Flaming June". We're waiting for the future of German trance. We're waiting for Paul Van Dyk.

Paul arrives in due course, his long frame bent double to exit a taxi. He sits. We talk. "I got into music seriously around the age of eight or nine with The Smiths, New Order and the whole Manchester guitar thing," explains Paul, looking into the sun and the past simultaneously. "I saved up for months to buy an English dictionary so that I could understand what they were talking about. Even though I lived in the GDR, I listened to a lot of West Berlin radio, particularly Monica Dietl's show. The music on that show wasn't really house music, it was progressive electronic dance music. It had the same emotion as The Smiths, but without the lyrics. I was really into the emotion and the intense feeling of the music. I taped the show every week and immersed myself in it. Maybe that's why my house ears are not like those of Derrick May or Marshall Jefferson."

Maybe. Probably. Thankfully.

We are walking along back streets, away from the Einstein into the East. Bullet holes are sprayed across most of the buildings. Old women lean out on window ledges half blown off in the race to the Reichstag. This is where the advancing Russians would roll their cannon into Frau Gruber's living room and blow it to kingdom come. Leningrad 1, Berlin 0. They made quite a mess.

"This is how the East has always been," remarks Paul. "But things have changed since the Wall came down. That's when I first started to make techno. The first time I played out was in 1991 at Tresor. Before that I practised on these old, communist turntables, with little wheels to adjust the speed. Nobody had Technics, and I couldn't afford 12-inches, so I'd just play about with compilations. You could say that time was my apprenticeship."

We pass a closed synagogue and the Jewish Workers Centre, a half-open bomb site completely covered in graffiti. Neither Jews nor workers are present there these days, though. The place seems to double as a slackers' cafe and some kind of hang-out for liberal artists and a fair sprinkling of the city's anarchists. A gay skinhead passes us in the street. It's 1pm and he's wired to the teeth. Time for a beer and another question.

"I suppose," Van Dyk concedes, "that being from East Germany, it is cool to have made it as a DJ. In this country, people still see Easterners as second-class idiots. I've shown I can compete with the best of them."

We're in the main square of the old eastern state. Berlin's imposing central art gallery jostles for prominence with the parliament building of the former GDR and the Stalinist brutality of the television tower. The TV tower can be seen from anywhere in Berlin, which was precisely the point behind its construction in the Fifties. Propagation of the people's ideology and all that. Unfortunately, it looks little better than an acid-induced golf ball on a 500 metre-high tee. No one seems to have ever been impressed by it, least of all the young Van Dyk. . .

"The least said, the better," implies Paul in halting English. "It's hideous, but it's as much a part of the city as Ku-Damm or Love Parade. Did you know that Love Parade is even bigger than the Carnival in Rio these days? It's like Rio, only unfortunately more commercial and with different music. Incredible!"

It's nine o'clock or so. The last of the daylight is falling on Berlin, backlighting Prussian domes, myriad construction cranes and crude eastern blocks with an egalitarian hue of blood-red haze as Mark Reeder whisks us back into the West in an outsized Mercedes so that Paul can collect his records for another night at E-Werk.

Mark is a rare breed among record industry honchos. He's a thinker. A man who appreciates the weight of history.

"MFS was founded to offer opportunity to talented people," he explains as we pass the smack addicts, rent boys and winos who litter a grimy Zoo S-Ban station. "I didn't start this label to drive a fucking Porsche. MFS doesn't license tracks from other labels, we create our own scene, whether it's deemed trendy or not. They called our stuff trance back in 1993, they call it epic house now. I don't care what they call it or what they think of it. We've always created the music we loved. . . emotional techno. Emotional techno! Now there's a label for you."

There's techno with emotion in buckets at E-Werk tonight. Van Dyk is playing to the cabaret crowd of the Nineties – über-babes, chiselled gays, errant businessmen, dwarfs, dykes and tourists. He moves them with breaks and beats, offering them the chance to lose their minds during an eight-hour set of sheer indulgence. Sweat drips onto a tiled dancefloor as beer-pumps endlessly fuel the 2,000 revellers. A leather-masked Miss Whiplash dishes out bottom marks to naughty students.

Sometime after 9am, Van Dyk turns to the English journalist and thanks, as he apparently thinks he should, the "influence and assistance" of British DJs such as Dave Seaman, Sasha, Digweed and co. His tact is pointless. None of the Brits he names have ever produced anything as accomplished as "Visions Of Shiva". And that was five years ago.

Van Dyk begins to talk about the day we have spent walking through city streets. He opens his heart to a town "with a certain flair. . . the only place I could really live. . . my home". He waxes lyrical about the sun going down on Ku-Damm. About Berlin. About a future making music in tandem with the development of Germany's new cultural

(and soon to be official) capital.

Finally, strobes silhouette hundreds of E-Werk party-goers as Van Dyk drops his mix of BT's "Flaming June" for the second time. Chemical hostages or not, the floor raise their arms in a subliminal signal, perhaps in salute to the nascent optimism that Berlin's, and in turn Germany's, current problems (musical, social, whatever), will be overcome. Peaks follow troughs. Van Dyk follows a fallow techno period. But the obituary writers should scurry home. This city, as history amply demonstrates, has seen it all. And with Paul Van Dyk at the decks it still rocks like no other.

PAUL VAN DYK'S TOP FIVE BERLIN LOCATIONS

1. SAVIGNY SQUARE
"I live close by, and it's where all the best restaurants are."
2. E-WERK
"It's had its ups and downs, but it's still one of the best clubs in the world."
3. GROUPE DE LUXE
"I always buy my clothes here. I friend of mine owns it and it's really cool."
4. KU-DAMM
"Even though it's really touristy, this is a special place. Very, very cool."
5. ERNST REUTER PLATZ
"It's near where I live. It has a roundabout there which is populated by rabbits. I keep one of them back at home you know."

THE END

End Management

Holding worldwide diaries for the following artists

**Mr C. Layo. Matthew 'Bushwacka' B.
Laurent Garnier. Scan X (Live).
Kumo (Live).**

0897

Friday 12 September The End Presents PussyFoot
Howie B., Jony Rockstar, Spacer, Ollie Teeba (Herbaliser), Armon Tobin, Neotropic
11-5 £10

Saturday 13 September Athletic and Artrob
Carl Craig (Live), Glamorous Heeligan (Live), Noel Watson (Hip-Hop Set), Matt Silver plus Guests
10-6 £12

Friday 19 September No U-Turn and Renegade Hardware
Ed Rush, Bailly, Harco, Kane, Traci, Future Forces, Nico, Mc's Rymetime and Justyc
11-5 £8/£10

Friday 26 September V-Recordings
Bryan God, Jumpin Jack Frost, Ray Keith, Grooverider, Andy C, Lounge Weird Beats Collective, Jumpin Jack Frost (Hip-Hop Set)
11-5 £10

Friday 3 October Skint on Friday
Fat Boy Slim, Hardknox, Cut La Roc, Midfield General, Lo Fidelity All Stars plus Special Freestyle Guest
11-5 £10

Saturday 4 October Sub-Terrain
Mr C, Damon Emerson, Carl Lussibach (Sweden), Dave Mothersole, Layo, Murt, Deana, Trevor Rockcliffe
11-7 £10/£13

Wednesday 8 October Narcotic Records and Universal Language
Roger Sanchez, Jedi Knights (3 Hour Set), The Home (FW), max 404 (Debut)
10-4 £5/£7

0997

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trade2

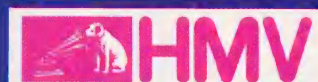


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charts

August 1997

THE MUZIK SWEEP

1	SUNCHYME	Dario (Eternal)
2	HEROES [REMIXES]	Roni Size (Talkin' Loud)
3	GABRIEL	Roy Davis Jr (XL)
4	GUNMAN	187 Lockdown (Nu Jack)
5	LE SOLEIL EST PRES DE MOI	Air (Source, France)
6	ELEKTROBANK	The Chemical Brothers (Virgin)
7	SONIC EMPIRE	Westbam (Low Spirit)
8	GOT TO BE REAL	Pressure Drop (Hard Hands)
9	LINE [REMIXES]	Lisa Stansfield (Arista)
10	PSYCHE ROCK [REMIXES]	Pierre Henry (Polydor)
11	REMEMBER	BT (Perfecto)
12	BAD BOYS MOVE IN SILENCE	Baffled Republic (Catch)
13	COLD	Source Direct (Science)
14	BLACK GOLD OF THE SUN [REMIXES]	Nuyorican Soul (Talkin' Loud)
15	FEEL MY LOVE	Tony De Vit (TDV)
16	SATURDAY	East 57th Street Featuring Donna Allen (AM:PM)
17	FIXY JOINTY	Psychedeliasmith (Athletico)
18	PLASTIC DREAMS [REMIXES]	Jaydee (R&S)
19	VISIONS OF YOU	Trevor Rockliffe & Blake Baxter (Ultimatum Trax)
20	REPRESENT	Soul II Soul (Island)
21	LANDING SOON ON A PLANET NEAR YOU	DJ Q (Go!Beat)
22	NINE WAYS	JDS (ffrr)
23	ALL MINE	Portishead (Go!Beat)
24	NOW	Splinter (Eukatech)
25	STRINGS FOR YASMIN	Tin Tin Out (VC)
26	CLARISSE C	The Moneypenny Project (Nuphonic)
27	ROCK STEADY	Kings Of Tomorrow (Slip 'N' Slide)
28	SUENO LATINO [REMIXES]	Sueno Latino (Distinctive)
29	FEELS SO GOOD	Mrs Woods (React)
30	TRANSITION	James Ruskin (Blueprint)
31	PARTAY FEELING	B-Crew (Positiva)
32	WATER RIDE	16b (Eye Q)
33	THE EXCERPTS EP	LSG (Hooj Choons)
34	WHIPLASH	Sharp (Sharp)
35	HALE BOPP	Spring Heel Jack (Trade 2)
36	FINALLY	Ce Ce Peniston (AM:PM)
37	IT'S NO GOOD [CLUB 69 REMIX]	Depeche Mode (white label)
38	SNARES TALKIN' EP	Jeremiah (Grow!, Austria)
39	UNDONESON	Plaid (Warp)
40	SWITCH	Howie B (Polydor)
41	NEW CHAPTERS IN FUNK	Domini Dawson & Crispin Glover (Matrix)
42	EVERYTIME	Lustral (Hooj Choons)
43	PLACES	Tilt (Perfecto)
44	HEARTBEAT/A FRIEND	KRS-One (Jive)
45	LOST	Scan X (F Communications, France)
46	WHAT WOULD WE DO '97	D.S.K. (Afro Wax, USA)
47	TURN ME OUT	Kathy Brown (ffrr)
48	SQUIRT	Fluke (Virgin)
49	WISH TONITE	Corrina Joseph (Atlantic Jaxx)
50	UNDONESON	Plaid (Warp)



Nu Yorican Soul



Sharp



Source Direct

Pierre Henry

The Muzik Sweep

This chart was compiled from a selection of DJ returns including the following: Stu Allan, Alan (Joy), Jamie Anderson, Angel, Mark Archer, Phil Asher, Paul Ashley, Simon Aston, Black Widow, Pete Bone, Scott Bradford, James Brolly, Pete Bromley, Spencer Broughton, Alvin C, Johnny Cabasa, Dave Camacho, Derrick Carter, Marie Chantal, Sarah Chapman, Paul Chiswick, Choc's Chewns, Mark Clack, Andy Cleeton, Norman Cook, Moose Curtis, Russell Davison, Daniele Davoli, DJ Disciple, Deep Dish, De Niro, Andrew Dixon, Djaimin, Simon DK, Eammon Dog, Michael Dog, Elliot Eastwick, The Egg, Danny Eke, Phil Evans, Paul Farris, Simon Fathead, Greg Fenton, Keith Fielder, Rob Fletcher, John "00" Fleming, DJ Flex, Tony Forde (Ontario), Andy Freaknik, Jason Frost, DJ G, Dr S Gachet, Steve Goddard, Angela Goulding, The Groove Committee, Ben Guiver, Gusto, Chris Harris, Simon Harrison, Kenny Hawkes, The Lovely Helen, Clive Henry, Neil Hinde (Lisa Marie Experience), Tony Humphries, Terry Hunter, Chris James, Nick James, Bob Jeffries, Joe 2000, Danny Jones, Nial Kay, Princess Julia, KCC, Ray Keith, Kool FM (Birmingham), Loco Records, Little Simon D (Norway), Ray Lock, Lofty (Flying), Robert Luis, Andy Mac, Kevin Mackay, Colin McBean, Woody McBride, CJ Mackintosh, Maggie McKeown, Chris Madden, Vivien Markey, Gary Marsden, Massimo, Massive Records, Jim Masters, Angela Matheson, Paul Matthews, Orde Meikle, Phil Mison, Mighty Atom Records, Melvin Moore, Dave Morales, Russ Morgan & Carl Thomas (K Klass), Phil Morley, Simon Mu, Dimitri Nakov, Kris Needs, Luke Neville, Grant Nelson, Jay Noon, NuTone, Paul Oakenfold, DJ Oberon, Offeyface Sound System, Guy Oldiams, Luis Paris, Graeme Park, Mark Picchiotti, Pierre (Checkpoint Charlie), Pip (DIY), POF Music (Paris), Pressure Drop, Pure Groove Records, Bruce Qureshi, Danny Rampling, Rad Rice, Evil Eddie Richards, Jason Roberts, Matthew Roberts, Greg Robinson, Pete Robinson, Dave Rofe, Mr Scruff, St Peter & Heaven, Scooby, Section 5, Mike Shawe, Andy Sherman, Simon Shrimpton, Danny Slade, Patrick Smoove, Gareth Somerville, Alan Stevens, DJ Tabs, Paul Taylor, Tasha Killer Pussies, Tasty Tim, Eddie Templeton, Dean Thatcher, Paul Thomas, 3 Beat Records, Hippie Tostles, Tracy & Sharon, Trickata, Mark Turner, DJ Vadim, John Waddiker, Tom Wainwright, Tony Walker, Andy Ward (Up Yer Ronson), Warlock, Nick Warren, Alister Whitehead, Ian Wilkie, Mark Wilkinson, LA Williams, Mark Williams, Ian Wright

PLEASE FAX CHARTS TO 071-261-7100. If you're an experienced DJ and you feel that your selection isn't reflected, then fax us your chart. Regardless of your status.

RADIO CHART

RADIO B92

(Belgrade, Yugoslavia)

- 1 LET US PLAY [VERSION 0.9] Coldcut (Ninja Tune)
- 2 DAWN APPROACHES EP Kevin Yost (i, USA)
- 3 7494 EP DJ Q (Filter)
- 4 THE H FACTOR Blake Baxter (Disco B)
- 5 PURPOSE MAKER 004 Our Man From Havana (Purpose Maker, USA)
- 6 ANYTIME Nu Birth (XL)
- 7 BASIC BLAZE Blaze (Slip 'N' Slide)
- 8 DON'T FUCK WITH MY SHIT Dirty Jesus (Paper)
- 9 WE ARE ALL SVEK A.D.N.Y (Svek)
- 10 SPICE Aphrodite (Aphrodite)

Telephone 00-381-11-324-9292 for programming details



HOME-LISTENING CHART

SPRING HEEL JACK

(London, UK)

- 1 THE CHASE/DEEP COVER Pimp (white label)
- 2 THE ROAD TO THE WESTERN

- LAND [SPRING HEEL JACK MIX] William Burroughs (Axiom)
- 3 CASINO [DJ SS REMIX] Spring Heel Jack (Trade 2/ Island)
- 4 STRING QUARTETS 1-6 EMERSON QUARTET Bela Bartok (Deutsche Grammophon)
- 5 BEST OF STUDIO ONE VOLUME 1 Various Artists (Studio One)
- 6 RADIO 3
- 7 ARCHETECTONICS Sweb Erkki Tuur (Finlandia)
- 8 MIX-TAPE Oscar McMillan
- 9 OUR MIX TAPES
- 10 SUNRISE FM

Spring Heel Jack release 'Casino Parts 1 & 2' on October 25th with mixes by Hidden Agenda and Natural Born Chillers

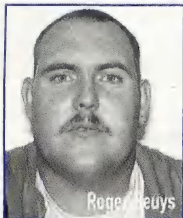
READER'S CHART

ROGER BEUYS

(Dunfermline, UK)

- 1 RUDE SYSTEM ALBUM Ballistic Brothers (Soundboy)
- 2 COMFY CLUB Pnu Riff (Holistic)
- 3 ELEKTROBANK Chemical Brothers (Virgin)
- 4 OU-WEE MAN Dave Serrano (Barely Breaking)
- 5 SIXTY POUNDS DON'T GET YOU HIGH Soundclash Republic (Duality)
- 6 POURQUOI [REMIX] Only Child (Grand Central)
- 7 SQUIRT Fluke (Virgin)
- 8 PHATTY'S LUNCHBOX Mekon (Wall Of Sound)
- 9 SEXOPOLIS LP Various (Fantomas)
- 10 SUPERTROOPER Abba (CBS)

Please send all Readers' Charts to the usual Muzik address. Don't forget to enclose a passport-sized photograph



TOP 25 SALES

WEEK ENDING SAT AUGUST 16

1 2-Inch Dance Singles

- 1 MO' MONEY MO' PROBLEMS Notorious B.I.G. (Puff Daddy)
- 2 MAGIC CARPET RIDE Mighty Dub Katz (ffrr)
- 3 MEN IN BLACK Will Smith (Columbia)
- 4 I'LL BE MISSING YOU Puff Daddy & Faith Evans (Puff Daddy)
- 5 MOMENT OF MY LIFE Bobby D'Ambrosio (Ministry Of Sound)
- 6 FREED FROM DESIRE Gala (Big Life)
- 7 LET THE BEAT HIT 'EM Shèna (VC Recordings)
- 8 GET UP/GO INSANE Stretch 'N' Vern (ffrr/Spot On)
- 9 NOT TONIGHT Lil' Kim (Atlantic)
- 10 G.H.E.T.T.O.U.T. Changing Faces (Atlantic)
- 11 EVERYTHING Mary J Blige (MCA)
- 12 SAY NOTHIN' Omar (RCA)
- 13 BELO HORIZONTI The Heartists (VC Recordings)
- 14 TOSS IT UP Makaveli (Interscope)
- 15 SOMETHING GOIN' ON Todd Terry (Manifesto)
- 16 MORE BEATS & PIECES Coldcut (Ninja Tune)
- 17 ALL I WANNA DO Dannii (Eternal)
- 18 FREE Ultra Nate (AM:PM)
- 19 TRIUMPH Wu-Tang Clan Featuring Cappadonna (Loud)
- 20 HYPNOTIZE D'Influence (Echo)
- 21 OUTLAW Olive (RCA)
- 22 FLAMING JUNE BT (Perfecto)
- 23 PACIFIC MELODY Airscape (Extravaganza)
- 24 C U WHEN U GET THERE Coolio Featuring 40 Thievs (Tommy Boy)
- 25 DON'T BE AFRAID Moonman (Heat Recordings)

Chart details based on sales information supplied by CIN. CIN copyright

TOP 25 SALES

WEEK ENDING SAT AUGUST 16

Dance Albums

- 1 NO WAY OUT Puff Daddy & The Family (Puff Daddy)
- 2 FAT OF THE LAND Prodigy (XL)
- 3 ALL THAT I AM Joe (Jive)
- 4 TUFF JAM PRESENTS Various Artists (Satellite)
- 5 RELEASE SOME TENSION SWV (RCA)
- 6 MEN IN BLACK - THE ALBUM Original Soundtrack (Columbia)
- 7 NEW FORMS Roni Size/Reprazent (Talkin' Loud)
- 8 LIFE AFTER DEATH Notorious B.I.G. (Puff Daddy)
- 9 WU-TANG FOREVER Wu-Tang Clan (Loud)
- 10 SUPA DUPA FLY Missy 'Misdemeanour' Elliot (east west)
- 11 SESSIONS EIGHT - TODD TERRY Various Artists (Ministry Of Sound)
- 12 HIP HOP DON'T STOP 2 Various Artists (Solidstate)
- 13 TURN THE DARK OFF Howie B (Polydor)
- 14 KISS MIX '97 Various Artists (Polygram TV)
- 15 BIOLOGICAL RADIO Dreadzone (Virgin)
- 16 THIS IS NOT A LOVE SONG Omar (RCA)
- 17 SHARE MY WORLD Mary J Blige (MCA)
- 18 THE ART OF WAR Bone Thugs-N-Harmony
- 19 ALL DAY ALL NIGHT Changing Faces (Atlantic)
- 20 THE MOTHER OF ALL SWING II Various Artists (Telstar TV)
- 21 IN THE MIX '97 PART 3 Various Artists (Virgin/EMI)
- 22 PETE TONG ESSENTIAL SELECTION Various Artists (Polygram TV)
- 23 CAFE DEL MAR - VOLUMEN CUATRO Various Artists (Manifesto)
- 24 RUDE SYSTEM Ballistic Brothers (Soundboy)
- 25 A DECADE OF IBIZA 1987-1997 Various Artists (Telstar TV)

Chart details based on sales information supplied by CIN. CIN copyright

15.09.97

New Single: Sonic Drift/Voodoo Sound

Produced by FLF and Michael Dogg

Cat No. BARK 26T

Still Available: Future Loop Foundation's Debut

Album 'Time and Bass' Cat No. BARK CD 020



FUTURE LOOP FOUNDATION

Spacer · sensory man · 22/9/97

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Pound For Pound Live. October 1997- 15th Edinburgh, La belle Angele. 16th Glasgow, Sub Club. 17th Leeds-
The Cooker. 18th Brighton, Vibez Express. 22nd Manchester, Sankeys Soap. 23rd London, Subterranea.

GCLP/CD102

POUND FOR POUND

SUPER-HEAVY-WEIGHT

★ ★ TONY:D ★ ★

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charts

GLOBAL COMMUNICATION CHART

GILLES PETERSON (London, UK)

- 1 PORTISHEAD Portishead (Go Beat)
- 2 UNIVERSAL MAGNET Mos Def (white label)
- 3 PLANET PLAN [MIGHTY BOP MIX] UFO (Talkin' Loud)
- 4 EVERYBODY SOMETIME Ahmen Ra (acetate)
- 5 DIGITAL [BOYMERANG MIX] Goldie & KRS One (ffrr)
- 6 PLANETARIA 4 Hero (Talkin' Loud)
- 7 SLEEPING BEAUTY Sun Ra (Saturn)
- 8 TRYING TIMES [PESHAY MIX] Courtney Pine (Talkin' Loud acetate)
- 9 SYSTEM CHECK Reprazent (Talkin' Loud acetate)
- 10 CLIMBING UP THE WALLS (Zero 7) Radiohead (EMI)

Q-BURNS ABSTRACT MESSAGE (Orlando, USA)

- 1 NAKED TRACKS EP Various Artists (Erotic City)
- 2 BEANFIELD LP Beanfield (Compost, Germany)
- 3 THE CHASE [DJ BMF MIX] Kosmo Kramers (white label)
- 4 THE SHANTEL EP Shantel (Essay)
- 5 DOG LEG LEFT DJ Wally and Swingsett (Ubiquity)
- 6 MOONROCK Future Homosapiens (Galactic Disco)
- 7 LONELY Corrina Joseph (Atlantic Jaxx)
- 8 TIMEQUAKES The Starseed (Millenium)
- 9 DRUGS AND HOSPITALS Dan Mass (Dust II Dust)
- 10 EP The Mammal (360)

ERIK RUG (Paris, France)

- 1 LIGNE CLAIRE Cathlan FC (Aline)
- 2 CLAP YOUR HANDS Lil' Louis & The Party (Go!Beat)
- 3 ORBIT Playin For The City (Slip 'N' Slide)
- 4 ISSUE 2 Paper Music (Paper)
- 5 ONE FOR THE MONEY Squeeque (Easy Street, USA)
- 6 DAWN APPROACHES Kevin Yost (i, USA)
- 7 DON'T FUCK Dirty Jesus (Paper)
- 8 HOUSE NATION Da Rebels (Ugly)
- 9 JOY 4 EVER Nedelka Prescod (Faze)
- 10 HI NRG Claudio Cocolutto (Pronto)

WESTBAM (Berlin, Germany)

- 1 NIGHT OF THE TSCHULDIGUNGS Mr X And Mr Y (MCA)
- 2 OH MY DARLING I LOVE YOU Snitzer And McCoy (Superstition, Germany)
- 3 PHONKSCHOOL Patrick Lindsey (Alphabet City)
- 4 SUNSHINE [REMIX] Westbam And Motte (Low Spirit, Germany)
- 5 G-STYLE DJ Naughty (Gigalo)
- 6 SOLE SURVIVOR Urban DK (UK)
- 7 POP 1 Andre Michelle (Muller)
- 8 AUDIO GRAPHICS Sono Tab (Muller)
- 9 FUSION OCCURS Hardy Hard (Loud & Slow)
- 10 DIE DUNKELSEQUENZ Professor Taub Karcher (Loud & Slow)

IAN O'BRIEN (Essex, UK)

- 1 BLACK GOLD OF THE SUN [4 HERO MIX] Nuyorican Soul (Talkin' Loud)
- 2 REDLIGHTLOVE Beroshima (Muller Records)
- 3 MODUS OPERANDI Photek (Science)
- 4 NEW FORMS Roni Size (Talkin' Loud)
- 5 AMBUSH Underground Resistance (UR, USA)
- 6 BROTHER FROM ANOTHER PLANET II Claude Young And Ian O'Brien (7th City)
- 7 DEEPER LEVEL OF UNDERSTANDING Chris Gray (Music Is)
- 8 MAXWELL HOUSE II Maxwell House (Peacefrog)
- 9 LATE NIGHT JAM Omid Nourizadeh And Kevin McKay (Glasgow Underground)
- 10 ALDERON Maurice Fulton (Realtime Records)

JULIAN JONAH (London, UK)

- 1 CRAZY Yvette Michelle (RCA/Loud)
- 2 SONG FOR MY BROTHER [MAW Mixes] George Benson (Giant Step)
- 3 JUST GETS BETTER TGR (Multiply)
- 4 PUT YOUR HANDS WHERE MY EYES CAN SEE YOU Busta Rhymes (East West)
- 5 ULTRAFUNKYLA Armand Van Helden (ffrr)
- 6 ALBUM EPMD (Def Jam)
- 7 ALL ABOUT THE BENJAMINS Puff Daddy (Arista)
- 8 WE CAN GET DOWN Mira (white label)
- 9 BLACK GOLD OF THE SUN [4 HERO MIX] Nuyorican Soul (Talkin' Loud)
- 10 SOMEONE [PUFF DADDY MIX] SWV (RCA)

BLUE AMAZON (Huddersfield, UK)

- 1 EVERYTIME Lustral (Hooj)
- 2 CHEMICAL 1 Jesus Jones (Food)
- 3 COMA Superior (Virgin)
- 4 LOVE McKenzie feat. Jessie Love (white label)
- 5 FRAGILE [REMIX] LSG (Superstition)
- 6 TRANSMITTER Overcharge (Time Unlimited)
- 7 1950 Enzo Scifo (white label)
- 8 BELL SONG Malcolm McLaren (Red Parrot)
- 9 C-DOG [REMIX] Clanger (Platipus)
- 10 GLOBAL HOUSE Coloured Oxygen (Glow)

DIMITRI FROM PARIS' NOTHING AFTER 1983 SELECTION (Paris, France)

- 1 SPANK Jimmy Bo Horne (TK)
- 2 LAW AND ORDER Love Committee (Salsoul)
- 3 SUPERRAPPIN THEME Grandmaster Flash & The Furious Five (Enjoy, USA)
- 4 SING SING Gaz (Salsoul)
- 5 BORN THIS WAY Carl Bean (Motown)
- 6 CATHEDRALS DC LaRue (Pyramid)
- 7 MAINLINE Black Ivory (Buddah, USA)
- 8 WHEN YOU TOUCH ME Taana Gardner (West End, USA)
- 9 QUE TAL AMERICA Two Man Sound (JDC)
- 10 TIME WARP Eddy Grant (Portrait)

THE MUZIK BOX

The records turning
our tables this month are...

BEN TURNER

- AIR - Le Soleil Est Pres De Moi (Source 12-inch, France)
VARIOUS ARTISTS - Pacific Records Compilation (Pacific LP)
187 LOCKDOWN - Gunman (Nu Jak)
SILVERLINING - Easy Living (Eukohouse 12-inch)
GOLDIE & KRS-1 - Digital (taken from the forthcoming ffr album)
DONNA DEEP - Vibes From The Heart (LPU 12-inch)
STEVE "SILK" HURLEY - The Word Is Love (Silk 12-inch, USA)
PEIKKO & LASSI - Pula Dub (Sahko 12-inch, Finland)
VARIOUS ARTISTS - Muzique Tropicque Collection (Muzique Tropicque Album)
DREAM TEAM - Dream Team Theme [R.I.P. Mix] (4 Liberty 12-inch)

KIERAN WYATT

- THE CULT - Electric (Beggars Banquet remastered album)
ALL SAINTS - I Know Where It's At (London 7-inch)
SPIRITUALIZED - Electricity (Dedicated EP)
PETER PAN - Doorway (assorted mixtape)
FLOW - Blind Rhythm (Low Pressings 12-inch)
VARIOUS ARTISTS - Subculture (forthcoming Arista CD)
DIE STERNE - Themenladen [Bigga Bush Remix] (L'Age D'Or 12-inch, Germany)
THE MAD DOG REFLEX - The Kickback (Kahuna Cuts 12-inch)
BEDLAM A GO GO - Flat 29 (Friendly Fire Communications 12-inch)
VARIOUS ARTISTS - The Spirit Of Vampyros Lesbos (forthcoming Sideburn Recordings CD)

CALVIN BUSH

- BILL HICKS - Relentless (Ryko CD, 1992)
FRANK MILLAN & HARVEY - Rehash (Auto 12-inch)
VARIOUS ARTISTS - Strange Beats Volume 1 (bootleg album)
ETIENNE DE CRECY - Le Patron [Two Lone Swordsman Remixes] (Super Discount Seven-inch, France)
DJ CRYSTL - 183 (Northwestside 12-inch)
TREVOR ROCKLIFFE & BLAKE BAXTER - Visions Of You (Ultimatum Trax 12-inch)
ASIAN DUB FOUNDATION/EUPHONIC - Tribute/Way Of The Exploding Fist (Sub Rosa 12-inch)
THE PLASTIC AVENGERS - Back To The Boogie/Ethel Rides Again (NRK 12-inch)
LONDON ELECTRICITY - NHS Funk EP (Hospital 12-inch promo)
KWESI - Testimony (Sony album)

FRANK TOPE

- AIR - Le Soleil Est Pres De Moi (Source 12 inch, France)
JURYMAN VERSUS SPACER - Submersible (SSR 12 inch)
RONNIE RICHARDS - Missing You (Atlantic Jaxx Test Pressing)
DIMITRI FROM PARIS - Sacre Francais (Zulu B-Boy Jam) (east west Promo 12 inch)
RAY BARRETTO - Soul Drummers (Fania 7 inch 1967)
STEREOLAB - Dots And Loops (Duophonic Promo CD)
NU YORICAN SOUL - Black Gold Of The Sun (4 Hero Remix) (Talkin' Loud 12 inch)
TERRY CALLIER - Fire & Ice (Elektra LP 1978)
TREVOR ROCKLIFFE & BLAKE BAXTER - Visions Of You (Ultimate Trax 12 inch)
THOSE NORWEGIANS - Kaminsky Park (Paper CD)

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'THE UNDISPUTED UNDERGROUND ANTHEM OF
THE YEAR' - DOC SCOTT



GLOBAL COMMUNICATION CHART

DREAM TEAM (London, UK)

- 1 THE THEME The Dream Team (4 Liberty test pressing)
- 2 THE BOSTON EXPERIMENTS Dem 2 Present (New York Soundclash)
- 3 SET IT OFF Ordinary People (acetate)
- 4 TEARS Colour Girl (acetate)
- 5 STEPPIN THRU TIME Baffled feat. Philip Bailey (acetate)
- 6 LOVELY [DREAM TEAM REMIX] Kwesi (S2)
- 7 ELECTRIC RUNNINGS Groove In Motion (DFL test pressing)
- 8 GUNMAN 187 Lockdown (Nu Jak)
- 9 PLEASUREDOME Soul II Soul (test pressing)
- 10 SET IT OFF Chris McFarlane (white label)

JAZZY M (London, UK)

- 1 GUNMAN 187 Lockdown (Nu Jak)
- 2 HOLD YOUR HEAD UP HIGH [JULIAN JONAH MIX] Boris Dlugosch (Positiva)
- 3 REMEMBER [MOOD II SWING MIX] B.T. (Perfecto)
- 4 L'OMBELICO DEL MONDO Jovanotti (Diffusion)
- 5 BE YOURSELF BE FREE Jazzy M (acetate)
- 6 BURNIN Daft Punk (Virgin)
- 7 THE WORD IS LOVE Steve Silk' Hurley (Voices Of Love, USA)
- 8 DANCIN [MARK GRANT MIX] Chicago Connection (Cajual, USA)
- 9 WHEN THE FUNK HITS THE FAN [MOOD II SWING REMIX] King Britt (Ovum)
- 10 BROTHER FOR REAL LP Terry Lee Brown (Plastic City, Germany)

KERRI CHANDLER (New York, USA)

- 1 C-LIME WOMAN The Songstress (Ibadan, USA)
- 2 CANDYMAN untitled (white label)
- 3 RAW MATERIAL VOLUME 1 Ko Te Moun Yo feat. Papa Jube (white label)
- 4 I WANT YOU DJ Syndicate (World)
- 5 UP NORTH EP Dirty Harry (83 West, USA)
- 6 BAH SAMBA Reach Inside (Loaded test pressing)
- 7 IT CHANGES Blak Beat Nicks (Pan)
- 8 GROOVE MEN Daze Of Madness Volume 1 (Ruffcut)
- 9 MUSIC Shawn Benson (Fruit Tree)
- 10 REJOICE FOR LIFE Ready To Fly (Smokin' Beats)

ROGER SANCHEZ (New York, USA)

- 1 BAD BOY [DJ SNEAK REMIX] Wildchild (Hi-Life)
- 2 UNTIL THE DAY [REMIX] The Knowledge (acetate)
- 3 FADE II BLACK K.O.T. Yoshitoshi, USA)
- 4 MAKE THE BEAT POUND DJ Disciple (Narcotic)
- 5 YOU Dynamoelctrix (Kumba, USA)
- 6 THREE G.O.D. (Nice 'N' Ripe)
- 7 A PACO DI BONGO'S WORLD Playboy (Tag)
- 8 DON'T STOP Jark Prongo (Psst)
- 9 TRAFFIC JAM C-Dock (Slip 'N' Slide)
- 10 UNCLE SAM Artist Unknown (white label)

DAVE RALPH (Liverpool, UK)

- 1 SUNSHINE [COLOURED OXYGEN MIX] Dario (Eternal)
- 2 GLOBAL HOUSE Coloured Oxygen (Glow)
- 3 Y [REMIX] DJ Scott Project (Perfecto)
- 4 1998 Binary Finery (Aquarius)
- 5 PLACES Tilt (Perfecto)
- 6 THE BELL SONG Malcolm McLaren (Red Parrot)
- 7 PROBLEM CHILD DPD feat. Rose Windross (99 North)
- 8 SUENO LATINO [SALT TANK MIX] Salt Tank (Pukka)
- 9 EISBAR Groovezone (Mindstar)
- 10 SAINT AND SINNER Stone Factory (Crescendo)

BASEMENT JAXX (London, UK)

- 1 DUB:006 Claudio Cocoluto (dub)
- 2 BATUCADA SOUL Crico Castelli (I Projects)
- 3 SANDMAN Blueboy (Sidewalk)
- 4 CLAP YO HANDS Lil' Louis (dubplate)
- 5 PHOENIX [BASEMENT JAXX MIX] Daft Punk (dubplate)
- 6 MADBOMBERS EP Madbombers EP Featuring DJ Sneak (Unabomber, USA)
- 7 MISSING YOU (DUB) Ronnie Richards (Atlantic Jaxx)
- 8 SHOW ME Urban Soul (AM-PM)
- 9 JUST GETS BETTER [TODD EDWARDS MIX] TJR feat. Xavier (Multiply)
- 10 THE REASON King Britt (Ovum, USA)

UNA BOMBERS (Manchester, UK)

- 1 BLACK GOLD OF THE SUN [4 HERO MIX] Nuyorican Soul (Talkin Loud)
- 2 POUND FOR POUND ALBUM Tony D (Grand Central)
- 3 HEROES Roni Size/Reprazent (Talkin Loud)
- 4 CIRCLES [RONI SIZE REMIX] Adam F (F Jams)
- 5 SAO PAULO BY NIGHT [PROF BUBBLE MIX] Trip Do Brasil (Rythmix)
- 6 INNER CITY BLUES Rezidue (Database)
- 7 ODYSSEY 95 North (Groove On, USA)
- 8 CAVERN [PHANTOM MIX] Liquid Liquid (Mo' Wax)
- 9 KAMINSKY PARK Those Norwegians (Paper)
- 10 PUT YOUR HANDS WHERE MY EYES CAN SEE Busta Rhymes (East West)

TERRENCE PARKER (Michigan, USA)

- 1 WHEN 2 AGREE Minimum Wage Brothers (Intangible, USA)
- 2 ANGRY PIMP EP Rick Wade (Harmony Park)
- 3 DETROIT AFTER DARK LP Terrence Parker (IK7)
- 4 DANCIN' Chicago Connection (Cajual, USA)
- 5 SOMEBODY SAY YEAH The DDK (Atlanta DJ)
- 6 FAKES AND PHONIES Dajae (Cajual, USA)
- 7 FREED FROM DESIRE Gala (Nitelite)
- 8 SAMBA MAGIC Basement Jaxx (Atlantic Jaxx)
- 9 CANDY MAN Mary Jane Girls (Gordy)
- 10 JESSICA [UNRELEASED MIXES] Seven Grand Housing Authority (Intangible, USA)

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DANCE TRACKS (New York, USA)

- 1 KEEP REACHING Halo (Ricanstruction)
 - 2 ESCRAVOS DE JO Chandler/Claussell (Ibadan, USA)
 - 3 FLYING HIGH Byron Stingily (Nervous, USA)
 - 4 RETURN OF THE C.V.O Glenn Underground (Guidance, USA)
 - 5 YOU ASKED FOR IT Crisco Castelli (Kult, USA)
 - 6 THE WORD IS LOVE Voice Of Life (Silk)
 - 7 SONG FOR MY BROTHER George Benson (GRP, USA)
 - 8 NIGHT OF 1000 DRUMS Kevin Yost (i, USA)
 - 9 EMILLION Medric Nebinger (Deja Vous)
 - 10 TO BE SOMEONE Mindchime (Sub Urban, USA)
- Dance Tracks, 91 East 3rd Street, New York, NY 10003, USA.
Telephone : 001-212-260-8760

THREE BEAT RECORDS (Liverpool, UK)

- 1 GLOBAL HOUSE Coloured Oxygen (Glow)
 - 2 SUMCHYME Dario (white label)
 - 3 SEA DOG [WAY OUT WEST MIX] Clanger (Platipus)
 - 4 BELL SONG Malcolm McLaren (white label)
 - 5 THE HORN DJ Dero (Manifesto)
 - 6 C-LIME WOMAN The People Movers (Eye Q)
 - 7 HEART SEQUENCES Aquarythms (Astralwerks, USA)
 - 8 CRAZY CHANCE [TEMPO DUB] Kavana (Virgin)
 - 9 REMEMBER [PAUL VAN DYK MIX] BT (east west)
 - 10 CARRY ON Martha Walsh (Delirious)
- Three Beat Records, 58, Wood Street, Liverpool L1 4AQ.
Telephone : 0151-707-1669

INSTANT QUALITY (London, UK)

- 1 THE BEGINNING OF THE END Jamie Reid (Fragmented)
 - 2 VOICE Electrosp (Braincoral)
 - 3 PLANETROCK/FUTURESHOCK Buckfunk 3000 (Language)
 - 4 DONK Paul Mac (Fragmented)
 - 5 EASY LIVING Silver lining (Eukahouse)
 - 6 THE CRY Placid Angels (Peacefrog)
 - 7 BRAIN REPAIR Ordinary Folk (Fragmented)
 - 8 OLD WAVE, NEW WAVE Marco Passarani (Nature)
 - 9 SMOO00TH 3 Elements (Analogique)
 - 10 THE RETURN OF THE LITTLE MAN Paul Mac/Obelix (Mosaic)
- Instant Quality, 47, Lexington Street, London, W1R 3LG.
Telephone : 0171-267-4640

GRAMOPHONE RECORDS (Nottingham, UK)

- 1 DEEP IN THE LIGHT Rico Fernandez (DRP Productions)
 - 2 IT'S A DJ THING Volume 6 (Defender)
 - 3 PSALMS CFM Band (Electric Groove)
 - 4 DANGEROUS DUBS Volume 3 (test pressing)
 - 5 TWIN GODS VOL 2 Ian Pooley (Force Inc)
 - 6 TRAIN TO WHATEVER Primary Colours (Fairpark)
 - 7 WISH TONITE Corrina Joseph (Atlantic Jaxx)
 - 8 TOUCH ME Jump Up Crew (Busta Groove)
 - 9 FREEDOM FROM PITY Jhelisa (Dorado)
 - 10 HERE'S TO YOU Rubato (Toko)
- Gramophone Records, 1, Cannon Court, Long Row West, Nottingham, NG1 6JE. Telephone : 0115-9111-416

Please fax all charts to Floor Control on 0171-261-7100

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PRESENTS

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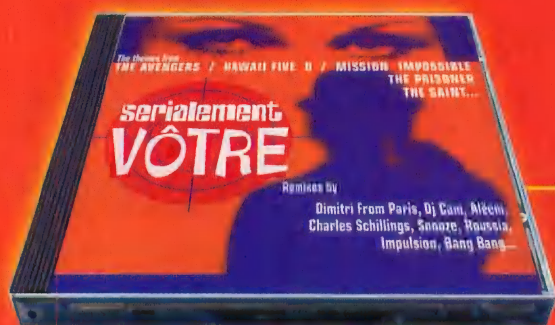
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AUG 9th SEP 6th SEP 27th OCT 18th

ROOM ONE
GEMINI (CHICAGO)
TERRY FRANCIS (WIGGLE)
PURE SCIENCE (LIVE SET)
DIY (DIGS & WOOSH, SIMON DK.)

ROOM TWO
JAMES LAVELLE (MO WAX)
MOTORBASS RECORDS (FRANCE)
RICHARD SEN (SIGN OF THE TIMES)

the fourth dimension



various artists 'serialement vôtre'

Some of the biggest names from the French dance scene rework classic cult TV themes from the 60's and 70's. Those adding their own brand of kitsch genius include Dimitri from Paris, Dj Cam, Aléou, Charles Schillings, Snooze, Roussin, Impulsion, Bang Bang.



various artists 'locked on volume 2'

The sound of the London underground rumbles on with mashed up beats and thick reggae bass. Cutting across the speed garage scene, this album delivers the science of dance in its purest form.



alpha 'come from heaven'

Recently signed to Massive Attack's "Melankolic" label, this is a wonderfully evocative "Bristol Sound" release that twists through lazy tracks, haunting atmospheres and Film Noir allusions. The perfect album for a lazy summer day.



blue amazon 'the javelin'

DJ Lee Softley and engineer James Reid form the masterly Blue Amazon. Their first single "No Other Love" has already topped the UK Dance charts, hinting that this is an electronic trance act set for global domination.

dance
rock
soundtracks
roots
country
classical
jazz

this month's
recommended dance releases



MEGASTORES

beyond
entertainment

the definitive shopper's guide

reviews

MUZIK'S IN GUIDE TO THE WAY OUT

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album of the month

DAVID HOLMES Let's Get Killed Go!Beat

HONESTY is a rarity in dance music these days. Even in the independent sector, too many records are too obviously contrived to fit the latest trends. To the point where what's cool often outweighs what's good. To the point where the more we talk about credibility, the more hollow it rings.

So respect to David Holmes, a man who seems as happy to stand anonymously behind the decks at a friend's birthday party as he is to wow the punters at this month's most cutting-edge jump joint. Holmes has always done his thing his way. When it came to getting hold of the American voices which cut in and out of the tracks on "Let's Get Killed", he didn't simply call Sample Sourcing Incorporated. He grabbed his DAT recorder, hitched a plane to New York and took to the streets of the city to find them for himself.

The samples give "Let's Get Killed" a uniquely organic flavour and a skin-tingling sense of reality, of vibrancy, of truly being alive. The album title must be a joke. At times, it's like listening to a Radio Weirdo documentary, the snippets of stories sending the imagination racing off in all directions. And the music? Well, if you've heard Holmes' "My Mate Paul" and "Gritty Shaker" singles, you've probably already guessed it's similarly inspiring, to say nothing of inspired.

The title track is a forage into drum & bass & noise, "Slasher's Revenge" is an off-centre reggae tune complete with a spooky Augustus Pablo-esque melody, while "Caddell Returns" brings



together a sci-fi FX box, a lo-fi beatbox, a wah-wahed trumpet and what sounds like snatches of a lullaby recorded long before even Alex Patterson was born. Eat yer heart out, DJ Shadow. "Radio 7" is a crunchy reworking of the James Bond theme tune and "Don't Die Just Yet", the climax of the album, features some glorious guitar playing and hundreds of equally glorious violins. Think of a late-Seventies Noo Yawk art-punk band meeting the Royal Philharmonic Orchestra down at The Blue Note.

The production is also worth a word or two. On occasions, it's rougher than a King's Cross street girl. There's something strangely appealing about it, though. What's more, there's no date stamp. Most people whose music is heavily reliant on technology have to resign themselves to the fact their records will never be considered timeless, that's just the nature of the beast. But not David Holmes. Chances are this will still sound valid when you've swapped your shades for a mortgage.

Picture the scene then, one summer evening in the year 2007. You're sitting around with a bunch of mates and a few bottles, talking about whether Geri Spice will win another term as President and wondering how on earth you managed before Clive Sinclair invented air scooters. One of the crew puts on "Let's Get Killed" and everybody says they still love it, they still listen to it. Except you. You're stunned into silence, soaking up the amazing music you have missed out on for 10 years and kicking yourself for not following the advice of the last couple of lines of that Muzik review.

Buy this album today. After all, you might get knocked down by a bus tomorrow. **10**
Push

albums



WAY OUT WEST

Way out West deConstruction

THINK about the sound of Bristol. Think about the sound system beats of Massive Attack, the future breaks of Reprazant and the new millennium blues of Tricky. Steeped in reggae culture and hinged on hip hop's hierarchies, it's a music of dope-dark browns and shades of urban cool. So where do Way Out West fit into all of this?

With Bristol blood as thick as any of their fellow townsters, Way Out West's Jody Wisternoff and Nick Warren have all too often been left out of the picture. Their "trouble" is that they're from "the other side" of Bristol. The side which feels free to throw its hands in the air for an anthem. The side that goes on holiday to Ibiza. The side that, goddammit, likes to lighten up and have a laugh. And how uncool is that? Very, if you're so far up your arse with "gotta-be-for-headz" snobbery that you've forgotten why this whole club chaos thing started up in the first place. Which, thankfully, Way Out West haven't. Because throughout the whole of their debut album, marrying technical competence with top tunes, Way Out West are out there on their own.

Although almost two years old, "Domination" (with its epic house breakdown falling into full-on techno then spiralling out through subtle drum & space, cinematic vibes and spot-on samples) smoothly sums up Way Out West in a single track, albeit a nine-minute one. Essentially, it's Balearic with a Bristol accent.

The pair aren't afraid to mix up the rough stuff either, dropping Prodigy-style caustic cuts on "Drive By" and "King Of Pop", then ploughing Arthur Baker-like funky grooves through the mashing techno of "Questions".

Of course, nobody's claiming that this album will have the same cultural resonance as the likes of "Blue Lines", "New Forms" or "Maxinquaye". But you can only wonder at the sheer brilliance of this distinctly different breed of Bristolians. **9**

Tobias Peggs

FACTS MEN

Five things you should know about Way Out West

- * Jody's dad gave him one year to make money from music or return to education. Four years on, he is now WOW's manager.
- * Nick got in to house music after hearing remixes of Manchester's toppest tunes.
- * Nick is currently resident at Cream, while Jody rocks Lakota's Temptation techno night.
- * Last summer's crossover smash, "The Gift", was recently used on a TV ad for The Halifax Building Society.
- * Jody's first tune, "Break The Beat", was recorded in Smith & Mighty's studio aged 14.



FLUKE

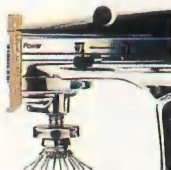
Risotto Circa

AND so almighty techno-funksters Fluke (life-long Beaconsfield mates Mike Bryant, Jon Fugler and Mike Tournier - continue to evolve gently with a fourth dancephoric album comprising self-remixed tracks from last album "Oto", plus a bundle of new numbers.

In the new world of Fluke, the streamlined steel river of four-to-the-floor rocket-boost beats widens out into choppy waters. The acii-eed turbo propulsion is messier, the breakbeats cut up rough. The almost big beat "Absurd" sets the dirtied-up tone, making way for funk-up fury on last year's "Atom Bomb". "Kitten Moon" steers a slamming course too, while "Goodnight Lover" zooms off over the horizon in a shimmer of Morricone soundtrackery.

With "Squirt" having been given more of a phat soundclash sprucing to go with Jon's inscrutable semi-spoken lyrics, and "Tosh" remixed into the wigglier, technoid-electroid bruising of "Mosh", this is a thrilling voyage into uglier beats from the former clinical future visionaries. **8**

Jessica Stein



TONY D Pound For Pound Grand Central

HIP hop, like any other industry that's come through a recession, has centralised, gone in-house, cut costs. Talented producers who used to flit from project to project have found themselves out of work. One such is Sam Sever. Another is Tony D, who used to provide beats for the likes of Poor Righteous Teachers. But the Teachers' loss is Manchester's gain.

Grand Central have been supporting this dirty dawg almost since they started, and the reward is an album of excellent, ultra-funky beats, slow grooves and deep soul. This is no licensing job, though, but a genuine collaboration. Mainly recorded in Manchester, there's guest slots from the likes of Mr Rae, Mr Scruff, FFF, Buffy Brox and the sensational Spike T. While the overall feel of the record could be described as mellow, this doesn't detract from its intelligence or the delightful warmth of its execution.

Devastatingly dope. **8**
Will Ashon

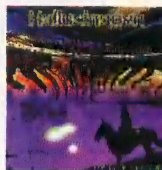


HALLUCINOGEN The Lone Deranger

Twisted TRIPPED-OUT.

Warped. Mind-shagged. Wide-eyed. Lost in a field. Dreadlocked. Paranoid. Let's not beat around the skunk. This album is a full-on workout in psychedelia that can only come from, ahem, too many countryside "happenings" and too many nights spent on Welsh mountains munching funghi that you wouldn't get on a Deep Pan Pizza. "Dementia" sets the tone. It's flanged, whacked-out, purple-ohmed mayhem. Groove to the charms of "Snakey Shaker" and remember that holiday in Goa. If you can. "Trancespotter" was big a while back and is sublime. "Horrorgram", a musical proverb against the dangers of excess amphetamine, follows. The overly-vicious "Snarling" then confronts the infamous "Gamma Goblins Part 2", and title track (sort of) "Deranger" rides oddly into a distinctly discoloured sunset before "Jiggle Of The Sphinx" reveals the secrets of the universe to a purple unicorn over sparkling Weetabix.

Confused? So you should be. This is good shit, man. **7**
Dave Fowler



KCL PROJECT Many Rivers To Cross Octopus

DON'T panic. In spite of the title, there's not a whiff of a UB40-style reggae cover version in sight here.

In fact, there's barely a hint of reggae full-stop. Apart from the skanky, dubby "J.A.". What we are talking here is pure, deep, Detroit/Chicago/New York-style house from a man who's been around it long enough to qualify for several PhDs in the subject. Because KCL Project is the work of Lesley Lawrence, a member of seminal Eighties housers Bang The Party, the first Brit act on Transmat and launcher of Plink Plonk with his Bullet record. Impressed? You should be.

See, "Many Rivers..." is an album as chilled as frosted glass, as beautiful as the most intricate of snowflake patterns. It's the perfect counterpart to anyone who's been thrilled by the Blaze album recently. It sounds as fresh as tomorrow's dew and classic as a Trilby hat. There are 17 tracks and barely a duff moment. It won't change your world, but it will move you in magic ways. And sometimes, that's all you need. **8**
Calvin Bush



Եթե ինչ քաղաքացիություն



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Bassheads

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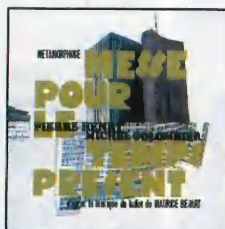
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PHOTEK Modus Operandi

Science

NOBODY makes drum & bass quite like Rupert "Photek" Parkes. Taut and intense, he is not so much obsessed by breakbeat culture as possessed by it. No wonder then that the pale Hertfordshire alchemist chose "Modus Operandi" as the title for his debut album. Unlike many of his contemporaries whose remit is simply to make people dance, Parkes' strain of drum & bass has shifted from the dancefloor into the headspace above. This is because the premise behind his progressive electronica is to tell stories. Every track has a tale. The paranoia of "The Hidden Camera" conveys a world where there is surveillance on every street corner. Elsewhere, he investigates the oriental art of Shaolin, while "Axiom" explores the logic behind universal laws. As a narrator communicating along digital songlines, his sound strays to the perimeters of cutting edge technology and refers back to a time when music preceded words as the primary mode of communication. So, drum & bass by numbers, "Modus Operandi" quite clearly is not and complete understanding of the music requires complete attention. You have to listen hard and only then will you hear the spaces between the rhythms, the nuances inside the tones and the abstractions beyond the tempo. Tracks like "Minotaur", "124" and "KJZ" hint at a twilight sound which shifts between the structures of drum & bass, techno and jazz. Never entirely one or the other, each creeps in like darkness through an open window at night, while "Fifth Column" is simply bass tones, the concept of melody made totally redundant. **9**

Rachel Newsome

FACTS ME!!

Five things you should know about Photek
 * First experimented with jazz styles for St Albans label, Certificate 18.
 * Last single, "Ni Ten Ichi Ryu" made the Top 40.
 * Moved in with Peshay during the latter's serious illness last year.
 * "KJZ" translates as "Kirks' jazz", in a tribute to Kirk De Giorgio, who introduced Photek to his collection of jazz albums. Nice.
 * "Fifth Column" is inspired by a group of warriors who specialised in assassination in Sun Tzu's ancient military classic, "The Art Of War".

COLD CUT

Let Us Play

Ninja Tune

NOTHING

Coldcut do is likely to be as influential as their daring mix of Eric B & Rakim's "Paid In Full". If awe is what they're after, they earned it long ago. But if they just want listeners to enjoy their records, then this should do the trick. It's clever enough to push forward every aspect of breakbeat without snatching the "Total Smartarse" award in the process.

As ever, it's a feast of samples and snatches which clearly has something to say about a Nineties generation of free-thinking technophiles, and it's just as self-consciously satisfied about it as anyone who'd classify themselves that way. Which is a shame, since it's way better than the preening cyber-garbage such people customarily produce.

Still, if "Let Us Play" is a hip hop album it's one of the most original, pleasurable and brilliantly disguised in a long while. Which is about as close to the real spirit of hip hop as you can possibly get. **8**

David Bennun



GEMINI

In And Out Of The Fog

And Lights

Peacefrog

FOUR years on from his Relief debut comes Gemini's first Peacefrog album. After excellent singles on Disko B and NRK ("Beyond Gone" and "Movement Of The Body") it seems like the man himself is on a roll. And while this album is unlikely to win over any converts to the cause of real house music, there's certainly enough care and attention to detail to keep the purists happy.

Created at home on minimal equipment, the vibe is definitely old skool, as the hi-hats skip over simple melodies, and the mood swings from celebratory to melancholic. Built for the dancefloor first and foremost, the standout cuts include the springy squelchfunk of "Deep Shade", the gentler voice-led persuasion of "Prelargonium" and the shifty urban paranoia of "Voyeur".

Essentially, the album title says it all. These are tracks to be teased in and out of the mix in a 4am Saturday night/Sunday morning throwdown, rather than pored over at length for the purposes of intensive home listening. **6**

Cal Gibson



FINLEY QUAYE

Maverick Strike

Haiku

THERE'S

something missing

with Finley Quaye.

It's not his

credentials: related

to Tricky, former

vocalist for A Guy Called Gerald. Nor is it

his image: young, good looking, stylish in a

not-trying-too-hard way. And it's certainly

nothing to do with the reams of glowing

coverage he's received thus far.

No, it's none of these. Unfortunately, it's in

his music. Sure, it's an articulate loose-

limbed fusion which references rock, r&b,

soul and dub in a low-key, downtempo sort

of way. His voice is nice too. But here's the

rub: there's no passion. His debut album

simply coasts along in a pleasing way but

there's nothing that really compels you, that

grabs you by the throat and make you mad

or sad or joyous.

There are some great sounds on this

record. The backwards guitar licks and

robotic vocals on "I Need A Lover", the use

of the vocoder on "Supreme I-Preme".

Sometimes Finley's voice is truly amazing.

One minute it sounds oblique and high and

reedy and then suddenly it wraps around

another syllable and is a soft, emotive,



feathery curl.

Maybe, just maybe, with a few better melodies and a lot more gusto than he's got at the moment, Finley might just fulfil all the promise. **6**

Bethan Cole

KWESI

Testimony

Sony 2

LIKE a multitude of other soul acts, Kwesi aims to be both contemporary and classic at the same time. But unlike a multitude of other acts, Kwesi manages it. Effortlessly.

This debut will leave you feeling like you've played aural hopscotch as it jumps over rap-inspired phrases like those on "Ain't No Need", before bounding into devotional ballads like "Heavenly Daughter". But since Kwesi was a former member of rap combo Sunchilde and is a student of soul music's emotional stalwarts Al Green and Donny Hathaway, it makes sense that his work should encompass both genres and their temperaments.

That doesn't make "Testimony" an immediate album, however. But the pull lies in the quality of its construction, which is so prepossessing you'll return to it time and again. Not every act achieves this first time out. Kwesi does. Effortlessly. **8**

Jacqueline Springer

albums

BT ESCM Perfecto

FABULOUS though it was, luck and fate played a major part in the success of Brian Transeau's debut album, "Ima". After all, what are the odds on some extraordinary Joe recording an album that captures the hearts of British clubbers from a remote outpost in leafy Maryland, USA? What unseen influences are required to bring together a demonic figure like Sasha with a clean-living lad like BT?

Whatever, the odds of doing the same thing all over again with "ESCM" were always going to be infinite. Thankfully he didn't try. All the indications suggested things would be different this time round. And while he hasn't junked those cascading piano sounds entirely, you can't help wondering, can the New Order basslines of "Nectar" really live harmoniously alongside haunting middle-eastern vocal melodies like the glorious "Memories In A Sea Of Forgetfulness"? Will people be able to cope with a grungey rockfest one minute and the blissful drum & bass of "The Road To Lostwithiel" the next? Things have moved on, but this much?

"ESCM" is a more honest appraisal of what BT is all about. Reared on classical music, schooled in the electronic and industrial sounds of the Eighties and an apprentice of Washington's Deep Dish, there's not a lot of bases that the album doesn't cover. It's a Balearic album for the clubbed-to-death generation, a rough approximation of what inspired madness goes on in his 24-year old mind. And it doesn't get any better than "Orbitus Terranium", which rips the Josh Wink patented electro/breakbeat formula to shreds with funky aplomb.

But BT's talent is not only in drawing on such varied influences, but in making sense of it all. Admittedly, there are times when he pushes the boat out a bit far, particularly on

"Solar Plexus" where he approximates the sound of a man on the wrong end of a meat mincer. But "ESCM" isn't a pop record. It might not even end up being popular at all. But it is ambitious, challenging and ultimately rewarding.

After all, if you're not prepared to gamble on the talents of a wayward genius, there's plenty of formulaic dross out there to suit your fancy. **7**

Iestyn George

FACTS ME!

Five things you should know about BT

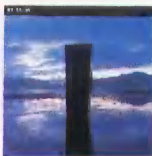
*He started out working alongside the Deep Dish duo.

*He studied at the Boston College Of Music.

*His first "proper" job was engineering for Salt N' Pepa.

*Skint in LA, he was forced to steal food from Safeways to survive.

*ESCM = Electric Sky Church Music, nicked from a Jimi Hendrix song.



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OMNI TRIO Skeleton Keys

Moving Shadow
BY the time their third album comes around, you generally know what a producer's about. In the case of Omni Trio's Rob Haigh, we're talking radiantly melodic drum & bass with all the tuneful clarity and emotional articulation of early Aphex, Black Dog and Carl Craig. "Skeleton Keys" doesn't really make any great change in the Omni Trio sound. The breaks, as on "Haunted Science", are pretty sparse and clipped down, yet the feel is far more optimistic, a return to the uptempo exhilaration of "Volumes 2, 3 & 4". On "Red Rain", there's even a return for a few slivers of that trademark early Omni Trio diva vocal. On "Silver" there are some beautiful soft pipes that hint towards Ennio Morricone.

Title track "Skeleton Keys" is quite slow, considered and contemplative. Maybe this is what they mean by "mature drum and bass", music which doesn't seem to kick against the traces any more. Neither unpleasant nor revolutionary.

Rob Haigh, like the evergreen Global Communications, has proved himself a producer capable of transcending the vagaries of fashion. And also of making truly classic, timeless music with gorgeous sounds and textures, whether drum & bass is still "hot" or not. "Skeleton Keys" certainly won't disappoint. **7**

Bethan Cole

NEIL LANDSTRUMM Bedrooms & Cities

Tresor, Germany
EDINBURGH'S Neil Landstrumm is one of the UK's most intriguing techno producers.



Like his friend Cristian Vogel, Landstrumm deftly manipulates sound and rhythm to create music which is defiantly new. The results sometimes make for difficult listening, but ultimately that's all part of the masterplan.

His third album sees him exploring the possibilities of the "bass 'n' bleep" techno which originally inspired him to make music. Tracks like "Tension In New York" and "Miami Vice" explore deep sub-bass and evolving riffs, dragging the original Sheffield industrial template into harder, more muscular territory while "Minneapolis Bass Treatment" uses rave signals and funky elements to get the point across.

It's another step forward from last year's "Understanding Disinformation" album and one which is likely to confirm Landstrumm's reputation as an individual and unique force in techno. **7**

Tim Barr

SALT TANK Wavebreaks

London
OF all the quality dance acts turning their hands to albums, Salt Tank have a keener ear than most for melody. Even though the dance music mafia would have it that making music with a tune is akin to eating raw, high grade onions. That is, it stinks. But tunes are Salt Tank's stock-in-trade, which means that "Wavebreaks" is as likely to split the critics' opinions as any of their previous material.

When they dare to try something a little different, like on the gorgeous cyber-jungle tones of "Da Blues" and "C Jax", or the Shadows-meet-Mike Paradinas bodypop



of "After Hours", Salt Tank are at their most inspirational. But when they don't, it's all a bit tiresome. "Angels Landing" is nothing more than sub-BT drivel and "Wave Intruder" could easily be Harthouse circa 1993.

Salt Tank frequently promise much but all too often they deliver with only a schizophrenic and infuriating irregularity. A missed opportunity, methinks. **6**

Kieran Wyatt

KRISTINE W Land Of The Living

Champion
SURELY Kristine W's dad was a baptist minister. Surely she was the seventh of eight children from some Mississippi homestead. Surely she sang and swayed in Church, belting raucous improvised gospel to the Lord, shattering stained windows, overflowing chalices and nubian hearts along the way.

Kristine W, you see, has the voice of a goddess. Of a true diva. The vocal chords of Candi Staton, the larynx of Aretha, the pharynx of Fontella Bass backed by The Weather Girls.

Check the pumpin', Rollo-produced, "Don't Wanna Think", the largesse of "Love Song", the downtempo smoocher of "Prairie Day", the eponymous "Land Of The Living", and even the flag-waving Americana of the Neil-Diamondesque "One More Try" to get the drift.

Unconvicted? Then tune in to the hipshakin' "Feel What You Want", the rich, piano-underpinned "Sweet Mercy Me", and the effortlessly sexy "Breathe".

Food for the soul that fuels the loins and, most importantly, empties the testicles. Try it on your loved one. **8**

Dave Fowler



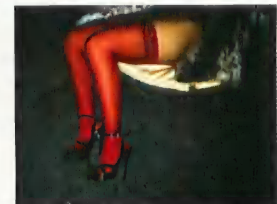
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hand-crafted by producer
Peter Rauhofer
(of Club 69 fame)



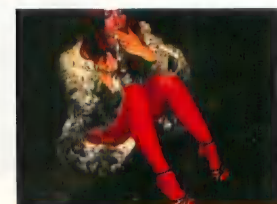
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albums

GRAVEDIGGAZ The Pick, The Sickle And The Shovel Gee Street

IT ain't nuttin' but a party! Well, it is actually, because here's the second album from the collective which, as well as RZA and Prince Paul, features erstwhile Stetsasonic rapper Fruitkwan and Poetic, formerly of Brothers Gryn. Their first album was called "Niggamortis", their new one is called, er, well, "The Pick..." Clearly, "it" ain't nuttin' but quite serious, brow-furrowing stuff, actually.

This is no "Niggamortis Mark Two", however, because the DiggaZ were none too amused with the "horrorcore" description which followed their debut. Doing without much (oh alright, some) of the death-obsessed lyrical extremism and spooky sound effects that steered tracks like "Diary Of A Madman" on their debut, this sets about "awakening the mentally dead" with missives that slowly reveal a more positive narrative than seems apparent at first.

Regardless of the reformed message, though, it's still a hard-charging, brutish beast of an album. One which could probably wake the physically dead, let alone those who've

just lost the faculty to think for themselves. Because, as superbly intricate as the rapping is, it's RZA's trademark hyper-mean production on illustrious tracks like "Pit Of Snakes" and "Dangerous Minds" which truly sends the breathtaking jolts through the system. Come the outlandish rhythmic crunch, insane orchestral swathes and deeply soulful backing vocals of "Fairytale" and the jolts have turned to nerve-twanging mega-shocks. One listen and thoughts of how desperately shite hip-hop in 1997 tends to be (Yo! Coolio, Puff Daddy, Bone-Thugs-N-Harmony and Junior MAFIA!) have been kicked out of orbit. Resistance, frankly, is pointless.

Indeed, it's almost fine enough for us to forgive RZA for the fact that he, along with almost all of Wu, couldn't be arsed to tour the UK this summer. Almost... Nevertheless, "The Pick, The Sickle And The Shovel" is easily as good as "Wu-Tang Forever". Morning, noon or night - it's a wake-up call worth hearing. **8**

Andy Crysell

FACTS MEN!

Five things you should know about Gravediggaz
 *So-called "hip-hop supergroup"
 *Produced by Wu-Tang Clan's RZA
 *Also features De La Soul's Prince Paul
 *Credited with starting the "horrorcore" sound on last album
 *Now set on displaying more life-affirming qualities



SPRING HEEL JACK

Busy, Curious, Thirsty
Trade 2/Island

AS comparisons go, this lot have to contend with a real monster. Yup, we're talking, "Spring Heel Jack - The Orbital Of Drum & Bass". But, on their fourth album in the mere three years they've been around, the duo of John Coxon and Ashley Wales coolly live up to the tag as deftly as ever.

They've often aired their admiration for the more "street" end of drum & bass. They negotiate that realm more than ever before this time round. And yet, however tight they grit their teeth, regardless of how much aural dystopia they douse their melodies in, they just can't avoid those trademark lush bleeps, the majestic overload and sheer, fizzing one-of-a-kind-ness that informs highlights like "Casino", "Galapagos 3" and "Fresh Kills Landfill".

So, that'll be "Busy" in the beat sense. "Curious" as in adventurous. And "Thirsty" as in... um, damn, and that was going so well! **7**

Andy Crysell



EARL GREY Purveyors Of The New Groove

Worldwide Ultimatum

WHEN a musical pedigree takes in collaborations with people as diverse as Fabio, Boy George

and Peter Gabriel, you'd expect something a bit "pop" and pretty eclectic to boot. Junglists-lite, Earl Grey's Ron Well and Paul Frazer Clarke have provided just that.

The idea works best on tracks like "Retrospective" and "The Flavour" where they cut out the snooze-inducing intros and five minute beat build-ups beloved of drum & bass, instead distilling the essence of the genre into easy-access bite-sized chunks of pure bassline-fuelled abandon. It's jungle with a pop sensibility. And that ain't such a bad thing.

The widescreen approach doesn't always work (like on the bleepy studio outtake "Full Flow") but in general the genre-dissolving ethic is rewarding, especially when they rewire the classic Motor City sound of Detroit through a breakbeat blender on "Back To My Roots" and "Promises Promises".

Purveyors of the new groove? Hardly, but worth (tea) bagging nonetheless. **7**

Kieran Wyatt



sound patrol

And there's more...

reviewed by Rob Da Bank, Rachel Newsome, Dave Fowler & Calvin Bush

VARIOUS ARTISTS

How To Be A Player Original Soundtrack

Def Jam

QUITE how one album can manage to cram in EPMD, Rick James, Junior MAFIA, Redman and Foxy Brown amongst others and still be so irredeemably lame defies belief. Hilfiger-lite music at its most unappealing. And they're wondering why the film hasn't got a UK release date yet? Played out. **4 (CB)**

MARK KINCHEN

Remixed, Remade, Remodelled

Activ

FEATURING re-workings of MK's own smashes including "Always" and "Burning Up" as well as early work as The 4th Measure Men like "The Need/The Keep" and "4U", this oozes with quality. Remixes are served up by Van Helden, Basement Jaxx and Kendoh, while exclusive tracks for collectors include "Lift Me Up" (unreleased in the UK) and his number one US r&b smash "Love Changes". **7 (DF)**

HARDFLOOR

Best Of Hardfloor

Eye Q

THE legendary Hardfloor celebrate six years of fierce, firing releases. Olly (Lieb) and Ramon (Zenker) kick off this 19-track

spectacular with debut cut "Once Again Back", follow that with "Into The Nature", the stunning "Aperience", the remixes of Mory Kante's "Yeke Yeke", Robert Armani's "Circus Bells" and Depeche Mode's "It's No Good". A stunning compilation. Of course. **9 (DF)**

CRYSTAL WATERS

Crystal Waters

Mercury

THE gypsy woman returns to charm the crystal balls off swinger-land. Featuring the explosive "Mamma Told Me", the Jimmy Jam-produced "Say... If You Fell Alright", a butt-shakin' remix of Prince's "Uptown" and Dennis Rodman (!) collaboration "Just A Freak", the album proves that crack ain't the only smokin' Crystal. **7 (DF)**

MONO

Formica Blues

Echo

"FORMICA Blues" is a moving kitchen sink drama in ten tracks. Creating a world where the kitsch blends with the cutting edge, retro-futurists Mono are the sound of St Etienne engaged in a last dance with Portishead. Brand new retro. **7 (RN)**

ROCKERS HI-FI

Mish Mash

WEA

A LATE release in this country, "Mish Mash" has already been available in

Germany for some time. A sound release nonetheless for the Brummie duo (DJ Dick and Glyn Bush) who have woven the multicultural roots of their home town into a vivid sonic brew. **7 (RN)**

ZART

Zart

Millenium Records

MUSIC to play in the corridor of a club between the trance room and the chill-out. Zart hasn't made its mind up where it wants to stand. We do catch some glimpses of "da funk" but I'm still convinced the first track was pressed up eleven times by mistake. **6 (RDB)**

GAGARIN

Gagarin

Geo Records

LIKE the idea of recycled toilet paper, this album might well have its uses. But then again, it might well not. Gagarin and his pet dog Rover set off into deep space tapping on moonrock and whistling through gravity-less air, with deep chuggy beats emanating from their cosmic exhaust pipe as they go. Out there, man! **6 (RDB)**

FRANK HEISS PRESENTS...

370

Blue Planet

FRANK, an ex-roadsweeper from New York, trades in beats so lazy they topple out of the speaker and fall straight onto the floor. Still, an album of 90-100 bpm chuggers is no bad thing, as NYC swings to the sound of blip-hop. "Blue Sunshine" and "Tune In" also break the mould with their drum & bass-touched jazz. Music for Sundays. **7 (RDB)**



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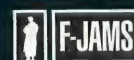
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MODUS OPERANDI - PHOTEK

Modus Operandi the debut album from Rupert Parkes aka Photek, takes you into a world of minimilistic breakbeats and unnerving musical terrains. If you compare the audio onslaught of *Smoke Rings*, to the reflective serenity of the title track or to the Detroit techno tinged meditation that is *Aleph 1*, you'll get some sense of the variety of this record. Stunning...

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Reviews by Frank Tape, Kieran Wyatt, Rachel Newsome, Bethan Cole and Calvin Bush

PETE TONG'S ESSENTIAL SELECTION

Polygram TV/frr

CONCEPT: The Lord Of Largeness picks out the summer's biggest choo-o-o-o-o-o-o-o-o-o-o (cue horns, hands aloft, mass hugs etc.)

LINE-UP: Tong himself does the honours.

KEY PLAYERS: Exclusives, schmexclusives. This is about hooiness, about massiveness, about the soundtrack to your biggest nights out. Stretch & Vern, JDS, Slacker, BT, Jaydee, The Heartists, Ultra Nate – they're all here.

USEFUL SUBS: Jungle? Gabba? Techno? Ambience? Forget it pal. Still, ETA's "Casual Sub" and the "Slayer Mix" of Death In Vegas' stormin' "Dirt" do at least bring some breakbeats to the party.

VIEW FROM THE TOUCHLINE: Current odds on Tong declaring, "I hate handbag/cheesebag/epic house"? Oooh, at least 1,000/1. (CB) 7

DOPE CLASSICS

React/Dope On Plastic

CONCEPT: Classics from the attic, a dope trip to the vinyl vaults, old skool cool etc. etc. All hand-plucked by Bristol beat cadet John Stapleton.

KEY PLAYERS: Which track isn't? Coldcut's pre-Nineties "Ride The Pressure", proto-techno from Rhythm Is Rhythm on "The Dance" and Louis Vega & Kenny Dope "at work" on the seminal Schooly D cut-up "Blood Vibes".

USEFUL SUBS: The John Woo moves from Depth Charge, Rasta sample culcha' on Selectah's "Wede Man" and of course, Smith & Mighty.

VIEW FROM THE TOUCHLINE: Dope, fly and high, this classics selection rustles up all those oldies which helped set the big beat protocol in motion. (RN) 8

SUBLIME THE ADOLESCENCE

Sublime, Japan

CONCEPT: Top Japanese avant-techno label celebrates their coming of age with eleven exclusives.

KEY PLAYERS: Co-Fusion's "Torn Open" – big jazz drum mania in a futuristic freestyle style; Fretless AZM man Max Brennan doing his weird funk do on "Banging The Bass"; Why Sheep? is inevitably strange but wondrous "The Answered Prayer".

USEFUL SUBS: Apart from Dan Curtin and 4 Hero's Deigo in sparking form as Da True B-Boy Ascendant, the rest reads as a role call of new school Oriental talent, with Ken Ishii, Susuma Yokota and Rei Harakami. VIEW FROM THE TOUCHLINE: No growing pains here. In one word? Er, sublime actually. (CB) 8

EZ OF FREEK FM PRESENTS UNDERGROUND FLAVAS

Breakdown

CONCEPT: Sub Base-affiliated compilation specialists Breakdown Records translate the hard-treble frequencies of speed garage pirate Freek FM into an adrenaline-fuelled album.

LINE-UP: EZ, the long running pirate radio station jock makes his mix album debut. KEY PLAYERS: No exclusives, although plenty of UK garage anthems like Baffled Republic's predatory bass-stomp "Bad Boys" (the remix), Gant's "All Night Long" and Operator & Baffled's "Things Are Never" should get you grinding your hips.

USEFUL SUBS: White label faves such as "Dangerous Dubz Volume 2" and "Industry Standard Volume 1" plus Underground Solution's dreamy deep house-angled "Tonight" and the aptly named Jump Up

SUBCULTURE

Arista

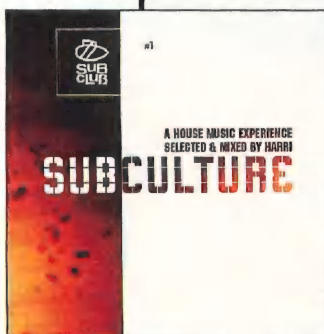
CONCEPT: One night in the life of Glasgow's Sub Club, the venue which gets the likes of Derrick Carter, Carl Craig and Ashley Beedle going ecstatic with superlatives.

LINE-UP: 10-year long resident Harri segues through all shades and all periods of house, from deep to funky to Latin and beyond.

KEY PLAYERS: Where shall we start? On the deep tip, DJ Camacho's epic, ten-minute psychedelic wig-out "Renegade" and the disturbed riffing of That Kid Chris' excellent "Rhythmix". By the end, we're into warm 'n' uplifting cuts such as Soul Searcher's "UNI" and the magical "Jazz Journey" by DJ Assassin.

USEFUL SUBS: Not a duff tune in earshot. The fat bass on Ability 2's "Pressure Dub" should make your feet curl. If it doesn't, consult a doctor. And the deep electro tones of "The Relic" by Abacus are nothing short of genius.

VIEW FROM THE TOUCHLINE: Enough to make you hop on the first train to Glasgow and never come back again. Mix of the year? (KW) 10



Crew's "Let Me Tell You".

VIEW FROM THE TOUCHLINE: EZ may not be up there with The Dream Team and Tuff Jam but this hard, fast, funky and deft mix proves he's not far off. It's also a useful intro to the ebullient UK garage scene. (BC) 8

JUSTICE PRESENTS MODERN URBAN JAZZ

Creative Wax

CONCEPT: Justice (of Blame & Justice and Icons fame) and DJ Pulse commission ten deep, blissful and directional drum & bass tracks from their favourite producers.

KEY PLAYERS: Packed with exclusives from fresh talents like Louis Coltrane and Seeka as well as more established artists such as Endemic Void. In fact the only non exclusive track is Justice's stark and demonic piece of acidic darkside "Tension", originally released back in June.

USEFUL SUBS: The taut, edgy post-industrial sounds and tensile drums of Krash have a new sound to them and Louis Coltrane's vortex of backwards chords on "Placid Frequency" is truly out there.

VIEW FROM THE TOUCHLINE: Justice And Pulse open out a plethora of new directions for drum & bass without falling back too heavily on existing sounds, textures and formulae. Don't expect any Reese basslines here! (BC) 7

SOUTHPORT WEEKENDER

Boxed/Avex UK

CONCEPT: Double CD celebrating the coolest weekend soul-fest in the world's coolest, most unsouful resort.

LINE-UP: MAW, with the first (house) CD mixed by Louie Vega and the second (hip hop) by his old mucker Kenny Dope.

KEY PLAYERS: Louie dishes up some current garage anthem business from Jay Williams, Kim English and Nu Yorican Soul.

CAFE MAMBO

VC

CONCEPT: The three faces of the beautiful beast that is Ibiza each given their own CD (one for the classics, one for the chilltastic, and one for the bangers upfront) courtesy of one of its coolest caffs.

KEY PLAYERS: On the classic tip, anything from Mr Fingers' "Can You Feel It" and A Guy Called Gerald's "Voodoo Ray" to Hardfloor's "Aperience" and Jaydee's "Plastic Dreams". Getting mellow? Try D*Note's sensational "Waiting Hopefully" or William Orbit's "Water From A Vine Leaf". Sounds of now? Hit Revival 3000's "Mighty High" or Boris Dlugosch's "Hold Your Head Up".

USEFUL SUBS: With three full CDs, whatever your musical tastes, you're dining at the high table of compilations so you won't go hungry.

VIEW FROM THE TOUCHLINE: It's a spot-on collection, so you've got more chance of hearing Dark Raver play the Mambo at sunset than you have of losing out with this. A perfect soundtrack to the many moods of Ibiza. (CB) 9

vital
release



vital
release

incorrigibly uplifting. Masters At Work's reworking of Mondo Grosso is, quite simply, a classic for all lovers of American house and Sir Raymond Mang's "Number One" is a wicked piece of Eighties sampladelia. VIEW FROM THE TOUCHLINE: Is Dimitri a God-like genius sent from heaven to save us from getting over-serious about house music and to kick us headlong onto the dancefloor? Is Paris the capital of France? I rest my case. (BC) 9

LOCKED ON VOLUME TWO

VC Recordings

CONCEPT: A magnum bottle of recent speed garage favourites.

LINE-UP: Mixed by speed scene favourites RIP Groove.

KEY PLAYERS: Gant's sub bass earthquake which is "Soundbwoy Burial" and Tuff Jam's t'umpin' vocal bumper "Experience" should get your windows rattling very nicely.

USEFUL SUBS: Too many to choose from, but Smokin' Beats' disco-tinged "Dreams" shows there's life beyond the bass and there's a real rumshaking MK mix of – Christ! – Bette Midler of all people.

VIEW FROM THE TOUCHLINE: With overplayed hits such as Rosie Gaines and Armand's mix of "Sugar Is Sweeter", this might play a little safe for some. But then this scene's never fought shy of hammering the anthems, so if it's alright with you it's just dandy with us. (FT) 7

NORTHERN EXPOSURE VOLUME TWO

Sound Of Ministry

CONCEPT: Sasha and Digweed present and correct for another two-CD dose of "Northern Exposure", with the first kind of spacey breakbeat vibes and the second moving into full on 'avin' it territory.

KEY PLAYERS: The first CD comes up trumps with the Chicane mix of Phury Phreaks "Soothe". The second's good for old school Eye Q fans, with William Orbit and Spooky's mix of Sven Vath's "Accident In Paradise" getting the tums aloft round these parts.

USEFUL SUBS: Spooky's storming "Little Bullet" for the breakheads, while the second CD offers all manner of trousered-up tuneage. Try Art Of Silence's "Teach Me" or LSG's classic "Netherworld" for size. Ooh, suits you sir.

VIEW FROM THE TOUCHLINE: Another pretty well perfectly programmed and beautifully mixed musical, ahem, journey. (FT) 8

DESERT ISLAND MIX

Journeys By DJ

CONCEPT: Return of one of the best mix series on the block.

LINE-UP: It's a double header from Gilles Peterson and Norman Jay on their first ever mix compilation album, so there are loads and loads of Gilles and Norman's favourite tunes with a minimal amount of mixing, but a maximum amount of melody.

KEY PLAYERS: Gilles comes up trumps with New Rotary's original version of Nu Yorican Soul's "Black Gold Of The Sun". Norman pulls out a plum with a stunning mix of Jeru Tha Damaja's "Ya Playin' Yourself" with Hall & Oates' "Manneater".

USEFUL SUBS: Bel Air Project's "Jazz With Altitude", Scorpio's new version of "Breakbeat Terror", Patti

Jo's early proto-disco belter "Make Me Believe In You" not to mention... Ooh, all the other records. VIEW FROM THE TOUCHLINE: If you're looking for silken crossfade skills, then check out Sasha and Diggers. If you're more interested in tunes than technology, well, step this way, I think this might just fit just dandy. (FT) 9

Key 10: Captain Caemen 9-Roger Remington 8-Hong Kong Funky 7-Fred Flintstone 6-Deputy Dawg 5-Officer Dibble 4-White Coyote 3-Yosemite Sam 2-The Blotch 1-The Hooded Claw 0-Dick Dastardly



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TO LOOK FORWARD TO
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UNIVERSITY

- 1 DANCING 'TIL DAWN
- 2 PAYING FOR A BAG OF CHIPS WITH A CHEQUE
- 3 STAYING IN BED FOR A WEEK
- 4 LIVING OFF BAKED BEANS 'TIL THE END OF TERM
- 5 GIVING UP ON MEN/WOMEN
- 6 GIVING MEN/WOMEN ANOTHER CHANCE
- 7 BUYING AN OLD BANGER
- 8 SHARING A TEABAG WITH THE REST OF YOUR HALLS
- 9 WEARING THREE JUMPERS IN BED
- 10 WALLOWING IN MUD AT A FESTIVAL

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*Cinema Offer ends 28/2/98.

singles

Reviews by Calvin Bush, Frank Tape, Rob Da Bank & Kevin Braddock

guest reviewer: **Mark Jones** from Wall of Sound

D.S.K.

What Would We Do 97

Afro Wax, USA

THE Sol Brothers are the boys responsible for this shiny respray for this old garage standard. Their "In Da Sol" Remix shoehorns the tricks of every pirate radio speed garage anthem of the moment into nine minutes of bassbin-buggering fun. It might not be the most original record we've heard this month, but crank it right up, sink half a shandy and it's a right old giggle. **7 (FT)**

Mark: "I played the original on Saturday in my set next to Donna Summer. (Listens) I knew this was going to have time-stretched vocals somewhere in there. I think speed garage is fresh. Initially, I thought it was just garage trying to reinvent itself. But then, when I started hearing certain mixes, I was genuinely excited. The first time I heard the Loop Da Loop mix of Todd Terry, it just had everything. The only bummer is that you're going to get every classic garage record ever made soon appearing in a cinema near you with a time-stretch vocal, a few gunshots and a huge sub-bass." **6**

LSG

The Excerpts EP

Hooj Choons

TWO pieces of vinyl, four footstomping, turbo-driven bits of European hard houseness from German don Oliver Leib. Nice. Best thing on Hooj for months in our ferociously bigoted opinion. Choice tracks? Hmm... howabout Terry Lee Brown Jr's Mix of "Patchwork" or Oliver's own "Fragile Part Two". Hard enough for techno bods, cheerful enough for hardhouse joyboys. And joygirls, of course. **8 (FT)**

Mark: "The only time I ever listened to trance was when I was in another country where no-one knew who I was. I could wear the most ludicrous things and nobody would know about it. This isn't really my kind of thing, but I can see how it'll work. Big props to Hooj Choons - as an independent force, they're cool!" **7**

DARIO

Sunchyme

Eternal

THE soundtrack to a million package holidays. Think Robert Miles crossed with ethnic chanting (nicked off The Dream Academy's Eighties pop thingy "Life In A Northern Town", fact freaks). It's big, it's cheesy, it sounds terrible at ten in the morning on a wet Wednesday in Hull, but totally blinding off your knackers at Gatecrasher. Catch it on "Football Focus" very, very soon. **5 (FT)**

Mark: "(Listens) Oh yeah, it's Dream Academy. Nick Laird-Clowes was the guy who made this record. And he recently signed a record deal with someone, they gave him loads of money, so he pissed off to India and no-one's seen him since. I can imagine this being Number One in every sad disco in the world." **1 ("because that's where it's going in the charts")**

BAFFLED REPUBLIC

Bad Boys Move In Silence

Catch

HUGE sub-bass UK garage. No Armand-a-like breakdowns, no chirpy Rosie Gaines style song, just a rattling drum pattern and

HE'S

the Godfather of Big Beat, the man who founded the label that rocks our world and enlarges our beats - Wall Of Sound. He may look like Jim Carey but he doesn't hide behind a mask when he's out largin' it, especially with best mates Derek Dahlarge and Jon Carter. No wonder he won Caner Of The Year at the SAS awards back in July. He's got a history as long as an octopus' arm after it's been stretched on a torture rack. Doing visuals back in the days of acid house for clubs like Shoom and Special Branch. Working at distribution company Soul Trader, helping people like Kruder & Dorfmeister, Basement Jaxx, Larry Heard and The Ballistic Brothers up the ladder of success. The first genre-defining WOS project, "Give Em Enough Dope Volume 1", was the start of a beautiful (and very messy) love affair. Oh, and he also occasionally knocks out some music himself under the alias of E-Klektik. This month he releases "The Second XI" a compilation of Wall Of Sound singles. He is MARK JONES and he's gonna kiss the furry butt of this month's singles.



patchwork of vocal samples so cunning you could brush your teeth on 'em. This is possessed of a such a dark street sensibility that you have to wonder if darkcore garage ain't lurking just round the next corner. **8 (FT)**

Mark: "The speed garage lot are going to have to come up with another angle apart from the bad bwoy thing. I can see someone like Dahlarge getting into his speed garage because if it's champagne and birds, he's going to be there. This is a bit run-of-the-mill, doesn't really stand out" **5**

PLAID

Undoneson

Warp

ED and Andy Plaid return to the electronic fray with three subliminal cuts. As you'd

expect from two founding members of Black Dog, the music follows a trail of bleeps and bleeps but retains an incredible amount of soul for such dense electronica. Like watching robotic ballet. Well Plaid. **8 (RDB)**

Mark: "With our distinct confusion over what speed to play this at, it's very hard to make a judgement. It sounds better at 45. I like their stuff, but I think it works better over an album than a single because there's depth to what they do. I like people who stick to their roots as well. You can really feel it in their music. And props to the label!" **7**

KRS-ONE

Heartbeat/A Friend

Jive

FRESH from his laudable round of Westwood-carpeting, NYC's biggest gob

underpins his Redman/Angie Martinez collaborative jam with a shuffling old-school loop and a gratifying gloopy bassline. Refreshingly low on the yo-ing and ho-ing that destroys many an otherwise decent hip hop track, "Heartbeat" consolidates KRS-One's return to form. **7 (KB)**

Mark: "I heard he completely coated Westwood. Superb! Westwood doesn't play our records either. That's what happens when you're a vicar's son! 'A Friend', instrumental version, absolutely superb. There's not a lot really you can say about KRS-One really. The last single was great, a great party record. We got a fax from KRS-One last week because he's started this Temple Of Hip Hop which just shows you..." **8**

CORRINA JOSEPH

Wish Tonite/Lonely

Atlantic Jaxx

ONE of the most beautiful garage tracks you'll hear all year. A classic experimental Basement Jaxx production, it's got Corrina Joseph's angelic voice and is neither speed nor underground, just deep, soulful dynamite on the dancefloor. 8000 first pressings already sold out. Buy now, play later. **9 (RDB)**

Mark: "We distributed Basement Jaxx when I was working at Soul Trader, so I feel a real affinity with them. I think they've got a fresh approach as producers, they don't have preconceptions as to what things should be. This is a wicked tune. I like the sub-bass on 'Lonely', it's the sort of record that could end up as a classic. It's a cross between a speed garage record and a classic Massive Attack tune." **9**

THE CHEMICAL BROTHERS

Elektrobank

Virgin

A NORMAL afternoon in Chemical land, obviously. Not that "Elektrobank" is disappointing, just a tad formulaic, all kinetic basslines and pummelling breaks dusted with psyche-testing noise and the requisite old-school hip hop sample. Meanwhile, the Dust Brothers remix attempts more adventurous things, suggesting that Dust and Chemicals are best taken in combination this time around. **7 (KB)**

Mark: "Ah, the Comical Brothers. Am I surprised at their success? Probably not half as much as they are! They've broken down a lot of barriers for people like me and my label. It's interesting where their production is going to move on from here. This is a great track. And the Dust Brothers mix is probably the most up tempo they've ever done. This would normally be Vital Single, but because they don't need any more help, I'm not going to give it to them!" **9**

PROGRESS FUNK

Around My Brain

deConstruction

THE work of a couple of Black Box producers, "Around My Brain" is no more than a cheesy acid stormer with one of the crappiest snare rolls ever. What makes it bloody exceptional is the continuous "I got cocaine/Running around my brain" chant, nicked off an old Dillinja reggae record. Word has it deCon are trying to get this on commercial radio by claiming he's actually

Key 10 = Captain Caveman 9 = Roger Ramjet 8 = Hong Kong Fury 7 = Fred Flintstone 6 = Deputy Dawg
5 = Officer Dibble 4 = Willie E Coyote 3 = Yosemite Sam 2 = The Blotch 1 = The Hooded Claw 0 = Dick Dastardly

LISA STANSFIELD The Line (Ian O'Brien Remixes) Arista

JAZZ techno wonderbuff Ian O'Brien wipes his chamomile leather over Lisa's hoary old soul swayer. And somehow manages to bring out all the funk and beauty in her voice that have been criminally missing from, oh, near enough every other record she's made for the last five years. There are funky and deep house mixes to choose from, both brilliant. **9 (FT)**

Mark: "The thing about Lisa is, she can actually sing. But has she sacked that bloody kiss curl. It's quite cool that Arista are giving Ian O'Brien a chance to fuck around with this music. It's a very funky mix. I imagine Gilles or Bob Jones getting on the case. If he made these in his bedroom, it must be a pretty bloody big bedroom. His house mix is one for the Space crew. I've been in Space more than any other club this year. Me and Luke (Solomon) have tripped the light fantastic a few times. This is very cool. I like it a lot. Just really classy." **9**

RONI SIZE/REPRAZENT Heroes (Remixes) Talkin' Loud

THE boom track off the album of the year so far gets a welcome release with more remixes than you can shake a light stick at. Origin Unknown pull out the drum & bass plum with a ferocious tear-out track that still lifts the heavenly vocals. Basement Jaxx are on a "bit of a funny one" with their tribal-drummed electro-house epic, but it works. Kruder & Dorfmeister go all nuevo bossa. As for the song itself, it's a scorching bit of truly modern soul. **9 (FT)**

Mark: "I think the Roni Size album is genius. He's one of those people who sticks to his principles and he's playing a really strong part in making our industry strong. Kruder's first mix sounds like a bit of a jam. I find it very hard to listen to anything Kruder & Dorfmeister do and not like it. Their album will be huge. The Basement Jaxx is like Airtro goes hardcore with white gloves and a whistle. Sounds like they're letting their hair down. People should buy this record because two of the best producers are on it." **9**



mark jones

vital
single



saying "propane". Destined to be bigger than Tony Montana's habit. **6 (CB)**

Mark: "I've got the original Dillinja record. On the original record, there's a knife, a fork, bottle and cork, and two lines of coke racked out that look just like coke. I offered it to Dah Large one night when he was playing. It took him 30 minutes to realise that he couldn't actually get it off the sleeve! Ha Ha! If I was completely maraca'd, I'd probably see the funny side of this." **7**

TIN TIN OUT Strings For Yasmin VC

THE Tinners' hand-raising rip-off of The Fog's "Been A Long Time" ropes in original producers Murk in to add a sneaky bit of back door credibility. Their mix is long, dark, acidic and... frankly not a patch on the beltingly cheerful Tin Tin Out version that we all know. **6 (FT)**

Mark: "Oh, this is from the Sky advert. (Imitating the ad) 'Football, football, it means so much to oos, we love it. It's our body, it's our spirit!' It's grim. Who's Yasmin? Have they been shagging Mrs Le Blob? (Slipping into ad mode again) 'It's house. It's poompin'. It's me. It's you. It's a bad E. It's a comedown. It's shit DJs. It's sweat. It's toil.' Enough, enough. Gallery, Friday night. Pumping house and garage. Four floors. Trip hop in the chill-out. No trainers. A little bit disappointing." **5**

HOWIE B Switch Polydor

A SWIRLING large beat missive which rocks like several tons of granite rolling down a steep incline. Depth Charge strips the superfluous niceties and streaks dance-wards, while Vinyl Blair grab the baton and contribute a natty line in Technics-worrying scratches. All this sounds simple because it is simple. And simply fab to boot. **8 (KB)**

Mark: "The original is wicked. I love the way people like Howie and J Saul have a don't-give-a-fuck attitude to anything they're throwing down. It's fucking with people's heads. J Saul Kane doesn't compromise. He could have signed a multi-million pound deal when all this shit was hitting the fan. And he didn't. So you've got to give him some... erm, money. Or a sandwich, cos he's probably hungry." **8**

PORTISHEAD All Mine Go! Beat

THE first release proper from the new album after the limited release of "Cowboys" last month. And, er, it's business as usual in the retro-blues world of Portishead, as "All Mine" drowns Beth's

mogadon mournfulness with lumbering beats and bursts of seriously Barryesque horn action. It's good, sure, but it's impossible to avoid a sense of disappointment that so little has been advanced in such a long time. **6 (CB)**

Mark: "Her voice sounds a lot more bluesy than usual. It's going to be hard for them to follow 'Dummy' cos it set the blueprint for so many other bands. It's pretty much what I thought it was going to be. They haven't really moved on. They've probably spent so much time thinking about where they were going, they probably came full circle." **5**

DIMITRI FROM PARIS Sacré Français (Remixes) east west

TRAVELLING back to his roots as a hip-hop DJ, Dimitri has provided the French with their own "King Of The Beats". Cue block party breaks, scratching and general sampledelic dope on plastic. The much-overlooked Bob Sinclair lends a deeper funky exploration alongside some Jap-hop production from Pizzicato Five's Konishi Yabuharu. Bag-uette while you can. **8 (RDB)**

Mark: "I met Dimitri at the Muzik awards after-party and he looked at me with such disdain. And when we were driving back in the morning, I caught him in the Little Chef having a moody croissant. And he looked at me with the same disdain! Ha! Ha! This remix is quite sacreligious. I don't really know his dance music history so I can't really comment on that. I'd want this b-boy mix to have more electro feel about it. It sounds a bit middle ground. I won't be unravelling my lino to this one." **4**

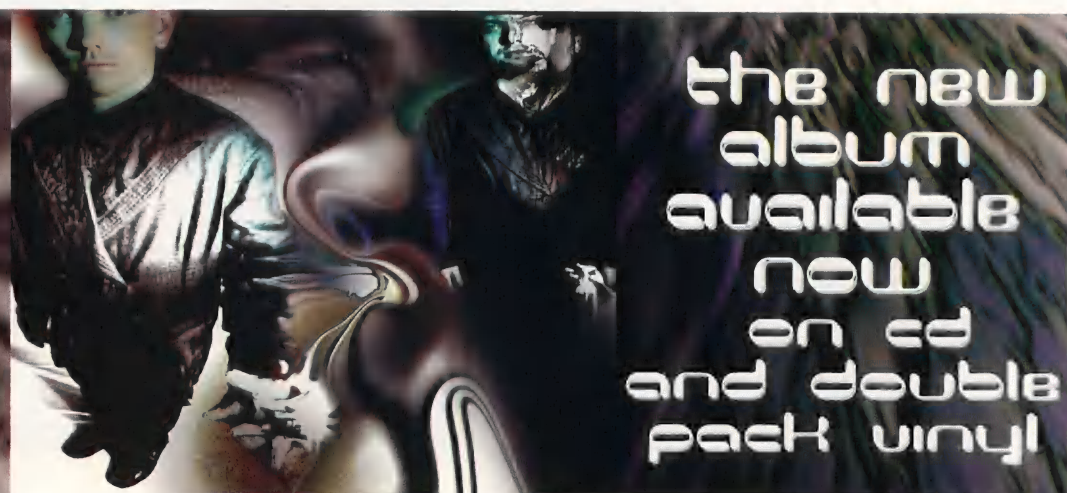
APHROHEAD Legion (Remixes) Bush

FELIX da Housecat provides technophobes with another reason to stay at Ritz's and the rest of us to get out and 'ave it. There's an uncompromising remix from Mike Dearborn, while Wataru Kishida drags da 'Cat back into the house and Area 51 prove England's techno cred. **6 (RDB)**

Mark: "Not really my bag, but it sounds uncompromising. I don't know much about the harder end of the techno scene, apart from what I learnt on my many trips to Goa. Er, 'Trancemasters Volume 3' is all I can say. This takes me back to being body-painted in luminous orange gloss, climbing a tree and falling on a char-lady. As you do." **4**

DAFT PUNK Burnin' Virgin

LIKE the 11-year-old schoolboy who impregnated his 15-year-old girlfriend, the



young French punks continue to break rules and amaze. The original is that one from the album with the tearing zip noise in it, which DJ Sneak uses to full effect on his two epic mixes. Slam stay as funky as ever while Ian Pooley drops his tech-ish abstractions into the mix. **Hot. 8 (RDB)**

Mark: "Everybody remembers where they were when they first heard 'Da Funk'. Initially, I thought the album was absolutely great and I didn't stop playing it. It's kind of worn off on me a bit now. There's a few albums which, when you go back and visit them after six months, musically there isn't that much to capture you. Production-wise, I think it's genius. When you hear one of their records or mixes, you know it's them. And that is a sign of true originality. I met them first at the Social when they were DJing. I was a bit worse for wear and I remember asking one of them if he was a girl!" **8**

COMPANY FLOW

Blind
Rawkus, USA
DOPE skills from the "we don't rap on the beat" school of US hip hop, and quite possibly the least accessible track on these pages. Persevere to discover dazzling lyrical flannery, impossibly deft deck-wreckage and more tracks than Clapham Junction. The apocalyptic, Kool Keith-styled B-side "Tragedy Of War In Ill Parts" shouts the loudest, but this is ultimately a train-spotter's delight. **6 (KB)**

Mark: "I quite like the production here and the way they're using their rhymes. It's kinda chaotic but I think it's fresh, it works. I like well-produced hip hop records but I can't stand that 'cream me, baby' vibe. I'd much rather listen to shit like this, saying something from a street level. I get really disappointed that British hip hop still doesn't get the props that it deserves. There's a lot of good producers now, like Trevor Clapham or even The Wiseguys, who are true hip hop boys, disciplined in all its understanding." **6**

PSYCHEDELIA SMITH

Fixy Jointy
Athletico
ATHLETICO introduce their much-anticipated label with a deranged fusion of abnormally tough and speedy breakbeats, the bit from The Kinks' "Louie Louie" that makes your dad dances at parties, and - ahem - Janis Joplin samples. Granted, a ridiculous idea on paper, but one which translates as pure pop dissolved in dancefloor attitude and a tune to inject fun into the flagging big beat scene. **9 (KB)**

Mark: "It's good to see Athletico start a label. I know they had a few problems when they tried to start it through Acid Jazz and it didn't really come off. I'm really excited about

them putting out "Wede Man", but they've got to be careful. I've seen some comments about the audience they're targeting with their records. I think they should come into it with a bit of a wider brief. I just don't know how a record like this can go any further when there's no identity involved." **6**

THE MONEYPENNY PROJECT

Clarisse-C
Nuphonic
PICKED up from France's Pulp Flavour, the original of this is "da choon wit' da harp". You'll know it when you hear it - all Godly pluckings on angelic strings over mutant breakbeats. Two Lone Swordsmen dive ever deeper into the lost worlds of dub with an epic 12-minute housey reverberations mix, alongside a throwaway ambient one. Worth every (Money)penny. **7 (CB)**

Mark: "I've got the French original. I like this, there's elements in it that make your ears stand up. I think the way Weatherall has come full circle is quite interesting. He's been down more paths than anyone else and he's still making quality music because he just stands by his beliefs. His soul appears on records that he makes and that's so important. The only thing he's really responsible for is 'indie-dance'. (Laughing) I'm sure now we've taken over that mantle, he's really happy. This record makes me think of Bloodsugar and that means bad memories, because someone tried to set fire to my jacket down there. I know who you are and I'm coming to get you. So look out!" **8**

SOURCE DIRECT

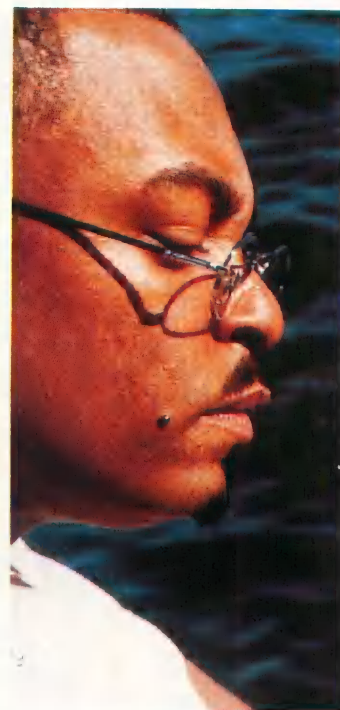
Cold/Divine
Science
A GOOD month for Virgin's Science offshoot as Source Direct match the Photek album for sheer pant-staining dark jazz drum & bass. "Cold" is the winner here, with what sounds like an android thrush warbling over the brothers' typically tight drum attack, while strings tense enough to score a film as chilling as "The Shining" pile on the atmospherics. The future's dark. The future's Direct. And most importantly, the future's here. **7 (CB)**

Mark: "As far as I'm concerned, true drum & bass is jazz. I'm sure that's going to open a can of worms! I'll probably be getting letter-bombs in the post now. But as far as I'm concerned, Source Direct and Photek are fucking so far ahead in the programming sense, time signature-wise, rhythmically and what they're holding down. I was genuinely excited by Source Direct. About a year and a half ago, I actually called them to ask for a record for Wall Of Sound, but it just never came together. This is the kind of drum & bass I really like." **9**

ROY DAVIS JR.

Gabriel
XL
AT last. The reissue everyone's been waiting for. Almost a year old already, "Gabriel" is one of those once-a-year-tunes that captures the hearts and souls of every scene around. Once heard, never forgotten. The speed garage boys love it for its awesome sub-bass and crisp NY feel. The nu jazz heads love it for the not-quite-4/4 funky beats. The soul boys love it for Jay Juniel's achingly emotional vocals. Okay, this reissue comes with the inevitable board-crossing remixes (RIP, Victor Imbrez, Basement Jaxx), but it's the original "Live Garage" remix painting 25 new shades of purples 'n' blues on the canvas of dance music that's still going to sound classic in ten years time. Unmissable. **10 (CB)**

Mark: "The original's a cool record. It's really great when you hear a record that captures soul and that does. I like the production value as well. The brass and all the musical elements are filtered right to the back of the record, but it doesn't really affect the warmth and soulfulness. Fucking cool record. The Basement Jaxx mix is a good, fucked-up remix from South London's finest. I like its messiness. They're very creative producers. I quite like the Imbrez mix as well. Good package all in all!" **8**



BT

Remember
Perfecto
WITH the new album taking a few side-streets away from BT's trademark epic sound, it's disappointing to find "Remember" no more or less than you'd expect from a producer closer to Vangelis than Van Helden. Mood II Swing get hard 'n' slow on the remix, while Paul Van Dyk turns in another storm-breaking thunderer. **6 (CB)**
Mark: "Oh, must I? I really can't be arsed. I've never really got into my epic trance. The original is really not Mark Jones' bag. I'm sure it has its home. And the Mood II Swing mixes give it the funky cool element, the Paul Van Dyk ones give it the big-at-Renaissance element!" **3**

PIERRE HENRY

Psyché Rock (Remixes)
Polydor
WHILE Pierre Henry's biggest mistake was tutoring a young Jean-Michel Jarre

(fact!), his biggest success was "Messe Pour Le Temps Présent", a Sixties ballet score featuring Moog arrangements, swinging breaks and psychedelic guitar thrash. Now re-released, Fatboy Slim adapts the lead cut "Psyché Rock" into a barnstorming, Wild West-themed showdown with predictably genius results and, natch, exceedingly big beats. **9 (KB)**
Mark: "I think it's interesting the way all these experimentalists have been exhumed from their past. We played with Holger Czukay from Can at the weekend, us and the guys from Skint. To have him come on and do a live set right in the middle of what we were doing was a bizarre experience. A 60-year old grandad throwing out all this experimental drum & bass shit. Norman's remix is one of his less Gorgonzola moments. It's a lot deeper and chunkier. I really like William Orbit's remix, the way he's taking the tune to different places, off into another dimension. It's going to fuck people's heads on the dancefloor." **8**



DAFT PUNK BURNIN'



THE NEW SINGLE
22.09.97

AVAILABLE ON CD, 12" & CASS

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Taken from the current album Homework

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9th Nottingham Rock City / 10th Brighton Event

trainspotting

10 pages of underground reviews



16B
Water Ride
Eye-Q
Omid "Fat Beats"
Nourizadeh drops the first single from his forthcoming 16B album and if you liked his last single "Secrets" then you'll find this one is a bit of a stunner. Fat beats (of course), electro FX and the obligatory killer bassline all mash-up to make "Water Ride" one of the freshest house tunes on the block. Fat, man. **10 (KM)**

vital
release

singles

DEPECHE MODE

It's No Good
Bootleg
I'll leave the argument about whether pop groups should receive house mixes to those with nothing better to do. These fab Club 69 mixes have been on acetate pressure since Tenaglia's Groove Jet performance hyped them sky high. It's dark, druggy, faggot shit that sits perfectly with Dave Gahan's mongy vocals. Electronic dance at its best. **10 (TF)**

DEEP SOUTH

Lemon Puff
Low Pressings
This is fast becoming a cult indie with such Yankee DJs as Sneak and Monkey Boot (aka Doc Marten). It's more soulful than Low Pressings' usual tech-house grooves. Subtle keys and funky basslines collide with a pumped up groove. Quality British house music. **9 (TF)**

BUDDY BOOTH

And Jack
Ju's Trax
The Problem Kidz ride a hype filtered groove which stays the cheeky side of cheesy and has been setting floors alight. The vocal sample of "Jack had a groove" is as old as the hills but it works. Flip for cooler disco fuelled moments. Rowdy, rowdy trackhead. **9 (TF)**

BLACKMAN

Revelation (Edit)
Moton Inc
One for the open-minded house heads. This fits perfectly into the Nu-Yorican vibe, with its cut 'n' paste 'n' filtering edit of Seventies jazz dancers. "Tarika Blue" is superb summer music that defies the years - house roots. **8 (TF)**

CHRIS THE FRENCH KISS

Quelle Sensation Bizarre
Yellow, France
This features Dimitri From Paris and Trade's Alan Thompson on remix duties and finds both

turning out a solo winner. Thompson's mix is pure energy which stays the right side of Trade for me, while Dimitri brings some funk-fuelled fun to the mix. **7 (TF)**

THAT KID KRIS

Carlito's Revenge
Digital Dungeon
The return of "Big Time", probably Kris' finest moment. Again, Al Pacino (taken from "Carlito's Way") has never sounded better with a kick drum up his jacksy. Johnnick Boys, Johnny D and Nicky P produce the goods once again with a fine nine-seven mix. **7 (TF)**

SOUNDSCAPES

Sound Of Funkin'
King Pin
There must be something in the North Wales water. Ole Matthew Roberts admirably reinvents himself in a Van handbag stylee while The Scapers follow up the fine debut with another slice of "Welsh funk phenomena". Good funky fun. **7 (TF)**

NEON HEIGHTS

Volume 2
Neon Heights
"This DJ" and "Feel The Sound" continue the cool retro journey of their first EP, charting music that the Paradise Garage's Larry Levan could have truly called "garage" (especially "Feel The Sound"). Its eclectic, dubbed-out grooves should find a home on the more underground dancefloors. **8 (TF)**

THE TANTRIK TIMETABLE

PT 11
Easter Bay
"Weird Flem", "Release The Goose", "Janou Seeds" and "X Squaredelic" prove to be more funk-packed retro shit which takes in early Eighties boogie, a touch of latin 'n' jazz-funk and a take on 1987 house music. A dead cool EP for the Rizla heads. **8 (TF)**

THE WATER CHAMBER

Get Funky
Twisted
George Ilane's Junior Wisley

drops the dead donkey that disco cut-ups have become in favour of a top electronic groove that has a fab mid-Eighties feel about it. Hard funky and a little way different. **8 (TF)**

BLAK BEATNIKS

Changes
Pan
The conscious house of K Fingers and Big Ed return with a full Ron Carroll vocal of last years house/soul classic "Ooohh..." Flip for the new Kim Cleveland-sung "Changes" which sounds like it's just jumped from a Cleethorpes/Blackpool Mecca compilation. Can you believe that the shite that gets played on most house radio gets called uplifting! Just listen. **9 (TF)**

PAPER MUSIC ISSUE

No 2
Paper
"Fatdansrubadub" is electronic deep house, with grooves that perfectly suit the title Robodisko. My fave is the live sax wailing and deep spoken vox of "Theme From Salty City Orch" - deep yet groovy. The best Paper release for a while. **8 (TF)**

DJQ

7494 EP
Filter
Glasgow ladies-man Paul Flynn follows up his badass "Make Your Mind Up" with another service of prime-time sample-mania. "Delirious" rocks the spot, chopping up Francine McGhee in fine style while "Deep Thoughts" cools off, Mr Fingers-style, and "Going Forward In Reverse" flips hip-hop in Detroit. **9 (KM)**

house

Reviews by Terry Farley & Kevin McKay

THE BELOVED

The Sun Rising
east west
The Global Communications duo update The Beloved's 1989 classic with care and love. "Tom's Drum & Bass Mix" is cool but "Mark's Deep House Mix" is the one. System-bustin' beats, swirling pads and a simple, hypnotic bassline make it so fat that you'd have trouble finding trousers to fit it. Deep. **8 (KM)**

NICK JONES

Harmonies
Nitegrooves, USA
Regular Body & Soul spinner Nick Jones follows up his fly cut from the "Abstract Jazz Lounge" with a twelve of equally deep proportions. Disco vibes, slinky guitars and cool harmonica make this one a must for the Spiritual Life fans. **7 (KM)**

JEREMIAH

Snare Talkin' EP
Growl, Austria
Jeremiah continues his Wild Pitch style adventures with another release on Vienna's finest, the highly-tipped Growl! imprint. Three body-jackin' tech-grooves and one bomb-droppin' retro Sneak-up called "Boogie Waves". This package is most definitely for the floor. **7 (KM)**

CRISPIN J. GLOVER & DOMINIC "DJ" DAWSON

New Chapters In Funk Matrix
The brothers Brit-house join together for this latest outing on Crispin's Matrix label. "Funkology" is the cut, all hip-shaking basslines and head-spinning FX. Very tripped-out. **9 (KM)**

EROT

Haribo/Milk Chocolate Swing
Footnotes, Norway
From a dance label with an awesome first release. "Haribo" runs crazy on the floor with a fistful of Chicago mania while "Milk Chocolate Swing" sounds like the Idjut Boys remixing Deep Dish's "Chocolate City". Well tasty. **8 (KM)**

albums

THOSE NORWEGIANS

Kaminzky Park
Paper
The duo responsible for Djaz's killer Ismistik album kick off Paper Recordings long-player account with a serious 70 minutes worth that both rocks the floor and grooves the head-phones. Check out the Azymuth-style funk of "Don. B. Sensi", the Ten City-inspired deepness of "L'Hybride Fiasco" or the raw 4/4 funk of "Da Kingue d' Mazda". Class. **8 (KM)**

state of the artist

THOSE NORWEGIANS export their chunky Nordic funk to Manchester's Paper posse

"We sent out a demo tapes to five of our favourite proper house labels in Britain, and four out of the five wanted to release it. So we picked Paper because we thought they were the nicest - we have a rule that we only work with people we really like."

Torbjorn Brundtland, Ole Mjos and Rune Lindbaek (aka Those Norwegians) are excelling in the art of shipping coals to Newcastle - which in this case means sending the 4/4 funk firmly back to Manchester's Paper Recordings in the shape of their debut album "Kaminzky Park". It's an immaculate concoction of house rhythms, boogie basslines and disco sensibilities. "We Call it heroin disco in Norway", Rune says. Not that the rest of Norway seems to have caught up on such forward thinking. "Except for Bergen and Oslo, dance music in Norway is really very boring. It's like a cross between handbag and Goa trance." Scary stuff. But our Nordic heroes are out to overcome such evil terrors. In their Drum Island



guise they're currently mastering an album of more experimental material for R&S, while they also recently with ambo big wig Biosphere on a soundtrack for the forthcoming film "Insomnia". Add in Rune's own Drum Island label, his DJ spots at Bugged Out, Robodisco and Jazid in Oslo and their own ambient side project Alania, and it looks like these three particular Norwegians are destined for some serious worldwide recognition. Whatever, Rune's not too difficult to please. "Just to have people like Paper liking our music makes us very, very happy."

Those Norwegians' 'Kaminzky Park' is out now on Paper. Drum island's 'Phizzz' EP is out now on R&S

words Cal Gibson

Key 10 - Captain Caution 9 - Roger Hanjet 8 - Hong Kong Funk 7 - Fred Flintstone 6 - Deputy Dawg 5 - Officer Dibble 4 - Wife E Coyote 3 - Yosemite Sam 2 - The Blotch 1 - The Hooded Claw 0 - Dick Dastardly

trainspotting jungle

Reviews by Duncan Busto



VARIOUS ARTISTS
United Colours Of Drum & Bass
(album)
Formation

vital
release

Spawning some massive successes since its inception with the mighty "Black", (featured on this showcase in its original in-demand form), the

Colours series gets some hefty remixes from the likes of Technical Itch, Mental Power and Tek 9, alongside the legendary DJ SS who puts in a sterling performance for the pounding acid frenzy, "Red". Raw dancefloor thrills. **10**

singles

M.T.S.
The Instigator
Juice

The ever-dependable Juice stable comes up with a successful marriage of melody and madness as the seductive keys of "The Instigator" mix up with alarming bursts of distortion above a determined, lightly-stepping groove. "Vengeance" lends a zharmonic aura to the thunderous beats and crunching tones. **7**

SEIJI
The Long Way
Reinforced

Following the excellent "Crashing Drums", Seiji delivers some more weird and wonderful minimalism on "The Long Way". Twisted harmonic chords ride a torrent of frantic, clattering beats and heavy sub-tones. "Innovation" is unadulterated mindplay with freestyle jazz wanderings. **8**

BASIC UNIT
White Blossom
Moving Shadow

Sparkling debut for Basic Unit. The deeply chilled guitar melodies of "White Blossom" merge with gentle key washes atop sparse shuffling beats for an enchanting space groove. "Silver Wolf" provides the highlight, a spellbinding blend of abstract percussive tones and subliminal electronic tweakings. **9**

FORMULA 7 & TDK
Mechanism
Hardleaders

Good to see the return of these guys, joining forces for a booming slice of dancefloor mayhem on "Mechanism". Layers of rolling beats interchange over a mammoth wobbling bassline, aided by the odd snippet of dialogue. "Trauma" plies a slightly angrier path, with defiant tones and crashing breaks. **7**

ORGANIC SYNTHETIC
Ein Funk
Bang-In Tunes

The duo head back to Coventry for a further helping of mesmerising melodies on "Ein Funk", a celestial wave of momentous floating pads and shining technoid sequences rising above a solid, swinging beats track. "Brainstorm" adopts a funkier approach, with its glittering key swirls and tumbling breaks. **7**

CONCEPT 2
No Mistake
Ram

Andy C and Ant Miles join minds once again under their most experimental guise of Concept 2. "No Mistake", enters the realm of moody mysticism via haunting whines, a haven of slick sci-fi FX and a typically dynamic nasty bass injection. Flip for a more concentrated beats overload. **7**

JAZZ KLASH
BQE
Cup Of Tea

Culled from their debut album, "BQE" gets the special treatment from the golden hands of DJ Die, who transforms the offbeat fusion ramblings into an infectious, mesmerising dub groove of flickering samples and intricately diced rhythms, led by a thumping bass hookline. **8**

L-DOUBLE
The Saturday Flex
Labello Blanco

The Flex Records head steps over to the trusty Labello stable for some frenzied floor-grooving structured around a spiralling b-line, peppered with futuristic synth rides and funky stabs. Flip for a hammering acid overload incantation. **7**

PSION
Subterranean
Audio Blueprint

More intense aggression from Audio Blueprint with "Subterranean"s dramatic synthetic string washes and slamming snares giving way to a barrage of uncompromising industrial noise-crunching and overpowering atmospheric surges. "Tyrant" lets the beats do the damage underneath some sparse ominous textures. **7**

TWISTED
Elements
Urban Flavour

The Wolverhampton label follow last month's spotlight with one of their finest releases in the hypnotic future funk of "Elements". Electroid rhythms are immersed in expansive pad sweeps and quirky melodies for a distinct tech vibe. "No ID" heads into harder territory with a funky riff explosion. **8**

MACHINE CODE
Real Change
Protocol

Latest from Bill Riley's own imprint explores some off-the-wall

jazzual flavours on the "Blue Note Mix" of "Real Change", speckled with enigmatic stabs and rambling keys, driven by a shifting, wobbling funk b-line. The "Hard Mix" adds extra bass grind to the stuttering beats. **7**

THE OUTLAWS

Detector
Jump Up

It's been a while since "New Dawn" did the rounds, but Jump Up finally resurfaces with a solid slab of hard floor-stomping in the shape of The Outlaws' "Detector". Searing wails and mangled FX fly around a surging overdriven bass workout. Check "Shutdown" for some manic anger. **7**

TAYLA
Dimensions
Nexus

Responsible for the momentous "Bang The Drums" all those years ago, Tayla makes a welcome return to vinyl on his own imprint with the ethereal chord washes and spatial coating of "Dimensions" and providing the basis for a classic drift-out excursion. "Language" carries on the drifting delights with some soulful wandering keys. **8**

NUCLEAS & PARADOX
Esoteric Funk
Reinforced

Already clocking up work for Renegade Hardware and NineBar amongst others,

Paradox teams up with Nucleas for an engaging double-header of brooding textures, led by the nervous shares and suspenseful flute licks of "Esoteric Funk". "Place And Spaces" superbly attacks the senses in a torrid rush of disturbing reverberations and persistent revolving chimes. **9**

CARLITO
Fall Down
Creative Source

Carlito returns in style with the intricate melodic complexities of "Fall Down" bathed in luscious pads, jazzual key harmonies and shining synth licks, on its way to a roaring brass crescendo. "Introspective" moves on from the classic "Grapevine" on another rousing bass funk journey. **8**

E-Z ROLLERS
Retro Remix
Audio Couture

Moving Shadow formally unveil their new sub-division, having already issued two mysterious white labels as a taster. Guardians Of D'Alliance deliver a polished, free-flowing rework of "Retro", but it's the futuristic, hard funk beats collage of the new cut "Quantum State" that really raises the pulse. **8**

NTT
No Escape
Integral

Integral has gained a reputation for releasing some fresh sounds.

"No Escape" fits the bill as growling analogue tones flirt between dauntingly harsh string arrangements and heartwarming key stabs for some subtle mood morphing. "One Better Day" shares similar emotional tendencies with its huge heavenly sweeps gliding above a forcefully distorted groove. **7**

SEEKER
Outpost
Funk 21

Debut for Seeker on this growing imprint. "Outpost" is an eclectic extraterrestrial hive of chugging technoid rhythms and clonking percussive explosions laced with ambient sequences. This will most certainly be one to turn a number of heads. **7**

albums

ARCON 2
The Beckoning
Reinforced

Wunderkind Leon Mar moves up to his debut album under the hoodier guise of Arcon 2. Lead cut "The Beckoning" is an uncompromising expedition into a wealth of bleak 21st century soundscapes and fractured rhythms, brimming with deft sonic experiments of the sort that have kept his production skills very much in demand of recent times, and with the rushing gated beats of "Re-Entry" setting the mark. Not for the light-minded. **7**

state of the artist

Uncover the tangled threads that link DECODER with ALPHA PROXIMA with TECH ITCH

THERE'S a rumble in the Bristol jungle with the emergence of a new and exceedingly exciting crew. Joining Full Cycle and Ruffneck Ting, the experimental nexus known variously as Technical Itch, Decoder and Alpha Proxima is a fresh addition to the west country pantheon of drum & bass dieties.

Otherwise known as Mark Caro, Darren Beale and Kris Townsend, their's is a convoluted relationship involving more monikers than Global Communication and over 70 releases between them on drum & bass labels as diverse as Lucky Spin, Metalheadz, Nocturnal, United Dance and Autoi. Here's the simple version. Old mates Kris and Darren decide to make music together. They are joined by Mark who moves to Bristol from Birmingham. They record as a trio under a spectrum of alter-egos including Alpha Proxima, Decoder, Tech Itch, Orca, Koda, Psykis and Plasmic Life. They develop their own ideas and decide to split into three separate units who still have input into each other's tracks. Kris becomes Alpha Proxima. Mark and Darren take on Tech Itch and Decoder. They start Tech Itch Recordings together. Simple, huh?

"It's like a posse, innit. We're all mates. Darren and I used to go to loads of wicked free parties together, breaking into warehouses," explains Kris, who started out hanging with sound systems like Twisted. With an open mind and a natural inclination towards experimentation, Darren and Kris would not only make jungle but hip hop and ambient grooves. Oh, yeah, and they even do a bit of trance as well.

Kris, however, just can't contain himself over the infinite possibilities of drum & bass. "It's really stimulating... the snares... the hi-hats, man!" And it's this passion, matched by the trio's catholic taste in music, which makes their sound a beacon on the often formulaic drum & bass landscape. There's the impossible bass lines of Decoder's "Circuit Breaker" and the unidentified sounds which converge in a torrent of rapid fire on Alpha



Proxima's "20th Century" on Autoi.

"We make experimental music that you'd play at parties," believes Kris. "Stuff that you could play in rough, dark warehouses. Something with a hard edge but with a head aspect to it as well."

A new Alpha Proxima single 'Skamz' will be out on Autoi this month. Technical Itch's Remixes of Technical Itch's 'Dreamer' by Future Forces are out now on Moving Shadow. Technical Itch's 'Strong Hold'/'Hidden Sound' is released on Moving Shadow in October

EAT STATIC interceptor

THE NEW SINGLE
Taken from the forthcoming album
"Science of the Gods"

Released on Vinyl
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EAT STATIC

CJ BOLLAND

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DECODER & bonus video tracks playable on your home computer

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Original / Radio Edit / Decoder Remix / Interceptor Promo Video

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Original / Decoder Remix

12"2 - BARKO30TX

Eat Static Remix / C.J. Bolland Remix / T-Power remix



Luke Slater

Freek Funk. The new single
22.10.97

CD

Freek Funk

Freek Funk (Steve Bicknell Lost Mix II)

Freek Funk (Steve Bicknell Lost Mix I)

Stomp

The Untitled

12"

Freek Funk

Freek Funk (Bark Mix)

Freek Funk (Steve Bicknell Lost Mix II)

Stomp

Original version appears on the
forthcoming LP 'Freek Funk'

"Luke Slater's new album on NovaMute
...be very prepared" Muzik August 97



OMNI TRIO SKELETON KEYS

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THE NEW ALBUM: OUT 29.9.97 ON MOVING SHADOW

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THE CHARGE
JANUARY EDITORIAL AND PLATE

DISPATCH 2
THE GOLD

THAT KID CHOS
RHYTHM

QUALITY 2
PRESSURE DOWN

DOOL SEARCHED
D.L.L.
AND SATISFACTION MIX

SHADY AND SHADY
CLIMATE
REVIEW

ALJ SAMACHO
INNOVANT

HOMERON WALL PROJECT
DEEP DOWN
DEEP DESTRUCTION MIX

THE UNKNOWN FACTOR PRESENTS
SPRING ONCE MORE

LET'S GET JAZZY

DJ JABARON PRESENTS FRAT YAW
JAZZ JOURNEY
SWAGS MONEY NIGHT MIX

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DOOL SEARCHED
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HOT AND COLD CLASSIC MIX

ANALOG
THE MIXES EP
MELICS ONE TWO TWO



#1

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techno

Reviews by Dave Mothersole



PAUL MAC
Seaside
Electronics
Fragmented
An absolutely wicked EP showcasing the many sounds and styles of Clacton's one-man techno whirlwind, Paul Mac. Every track is a winner but the Dream 17-ish "Donk" and the breathtaking vision of "Yellow Deal" really make this something special. A techno star in ascendance. 10

vital
release

singles

TREVOR ROCKLIFFE & BLAKE BAXTER
Visions Of You
Ultimatum Trax

The original prince of techno makes a welcome return to form with one of those fantastically mournful love songs that made him a late Eighties club hero. Sex, desire and passion... It's all here and delivered in a sleazy manner over Rockliffe's fine grooves. **9**

PRISM

Untitled
Sublime, Japan

Dextrously moving from wild, breakbeat-fuelled tech-funk and reggae-tinged Chicago kick drum action to booming, highly animated house, Sumusu Yokota proves that he's still one of Japan's leading lights. **8**

PLAID

Undoneson
Warp

The expectations for Ed and Andy's return to Warp are high. Naturally, though, they've risen to the challenge and if these three exquisitely produced sonic gems are anything to go by, their forthcoming album is going to be hard to beat. Still out in front. **9**

FAT CODA

The Rubber Suite
Melt

A curious offering that juxtaposes ocean-deep house grooves and disco basslines with a gratuitous snatch of full-on electric guitar mayhem. May come across a thinking person's "16 Strings" but it works rather well all the same. **6**

IAN O'BRIEN

Benfleet Rules EP
Pacific

Ian O'Brien conjures up another free flowing, string-soaked serenade of pure sonic alchemy, while label mate Bo Frazier turns in a storming dancefloor interpretation of the same track, and to make things even better, there's a message in the music. Don't mess with the Benfleet massive! **8**

SKYMASTER

Disco Trippin'
Offshoot

Offshoot continue their cool run of top-drawer singles by enlisting the substantial skills of south coast boy-wonder Mark Ambrose. The title track is a frantically spinning mirror ball of discotivity, while "Tunnel Vision" is a dark 3am shuffler. Cream of the crop, though, is the deep lush melancholia of "Free Your Mind". **8**

OBELIX

Urban Myth
PAUL MAC
Bolster
Mosaic

A veritable clash of nu school titans as Obelix and Paul Mac battle it out with one track each on this limited edition 10-inch. It's a fairly even match with Obelix's skeletal electro beats and gear-change b-lines finishing just an inch or two in front of Mr Mac's tom-tom-powered string extravaganza. **9**

SCAN X

Lost
F Communications, France

Fat, twisted analogue dancehall grooves with six tracks spread across two disks. The stand-outs are the Direct Beat-influenced electro shocker "Xenomorph", "Returning To Vega" a cast-iron breaks and hoover synths and the high octave bleeps and squiggles of "Futurist Funk". **6**

YUNX

Billiodyssey EP
Void

Four tracks of scandalously beautiful ocean deep melodica from Oxford's consistently excellent Void imprint. Intricate hyper-spaced rhythms phase with delicate swirls of lush melancholia as the unexpected time changes weave their way through a post-Black Dog soundscape of pure sonic abstraction. **9**

ADAM BEYER

Recoded
Planet Rhythm

A quadruple pack vinyl outing that sees Olive Ho, Marco Carola, The Advent, Cari Lekebusch, Abstract Soul, Thomas Crone, and Beyer himself reworking some Drum Code faves. It's hard, it's bargin' and it rattles and hums in all the right places. **7**

BRAIN CORAL

Csta 80
Braincoral

A monumentally panoramic venture to the outer reaches of dancefloor abstraction. Fusing wildly syncopated electronic beats with sublime, haunting atmospherics, "Csta 80" glides with an almost classical structure. Multi-dimensional esoterica that hurls you out of the armchair and onto the dancefloor. **9**

VARIOUS ARTISTS

Duologue EP
Ersatz Audio, USA

1997 has been a good year for Detroit and the city's rejuvenation continues with the launch of Ersatz Audio. Kicking off in fine

style with four trax of cutting-edge electro from Third Electric and Artificial Material, this is further proof that the Motor City is still setting new standards. **8**

CAMOU

Funkrisin'
PV, Germany

An absolute beast that takes the Red Planet blueprint and hurls it through an intensely flaming hoop of off-kilter Seventies funk. Imagine Mad Mike decked out in platforms and flares doing the St Vitus dance and you're half way there. **8**

ORDINARY FOLK

The Brain EP
Fragmented

Lee Insync teams up with his old Crawley sparing partner Marvin Don for three trax of old school flavoured acid house. The lead is a deeply hypnotic ride through 808 snares, quick-fire claps, reverse edits and funky acid riffs. Meanwhile, "Minds Without Bodies" sinks into a deep abyss of supra-fat analogues, rolling bass tones and marvellously uplifting Detroit strings. Out of the ordinary and not to be missed under any circumstances. **8**

albums

MACHINE CODES

1993 - 1997
Machine Codes

A Mike Dred retrospective which touches down on a whole array of styles from proto-gabba lunacy and lush melodica to terrifyingly dark, quasi-industrial technica and super squelchy acid house. An excellent introduction to a truly maverick talent. **9**

Production Values

SI BEGG, the man behind Cabbage Boy, Buckfunk 3000 and one half of Mosquito Records with Cristian Vogel, ponders his influences



How would you describe your production style?

Fresh [laughs]... I'm not a total experimentalist but I try to push the boundaries and be a bit different and new. I might be up my own arse but it's better to be up your own arse than someone else's.

How does your sound differ from that of your contemporaries?

We're all on a similar tip, but we all make very personal music. Our personalities are different so we approach things differently.

What's influencing you now and what's influenced you in the past?

I love Pulsinger and all the Cheap stuff. I'm into what Neil (Landstrum) and Cristian (Vogel) are doing, that's always intriguing. I like a lot of the new hip hop stuff and I'm really into people like No-U Turn and Renegade Hardware. The Freddy Fresh stuff is cool and Drexciya, they're the dons.

At school everyone was into heavy metal, which I liked, but I went on a mission to find out about all aspects of electronic music. Basically I've listened to everything from Tangerine Dream and Kraftwerk to Coil and Throbbing Gristle. Later on I got really into hardcore, I've got some wicked old Doc Scott and Grooverider tapes. I like humour in music as well, it's such a human phenomenon, it's what separates us from the animals. As a kid I loved the sound montages on my Dad's old Monty Python albums and I've always loved Frank Zappa. To me it's all about balancing intensity and fun.

What were your first and last productions?

The first thing I did was something with Christian called Inevtech on Trope in 1993. My first solo thing was Big Foot's "Frank's Birthday" and my last one was the "Planetrockfutureshock" record on Language.

Why do you use so many pseudonyms?

It's purely down to contracts, there's no way I'm gonna give anyone my real name.

Who have you most enjoyed working with and who would you most like to work with?

I haven't actually worked with that many people but I'd love to work with Negativland and Drexciya. Theoretically Frank Zappa, up in heaven, and with people like Kool Keith and Dr Octagon. Kid Koala as well, he's cool, he does this extreme scratching stuff that's amazing. Other than that anybody that's up for doing something mad.

Buckfunk 3000's "Planetrockfutureshock" is out now on Language. Watch out for further releases on labels including Ninja Tune, Mosquito, Tresor and Eukatech. Phew!

FUMIYA TANAKA

International DJ Syndicate Volume 3
React

Fumiya Tanaka returns with all the usual suspects (Surgeon, Mills, Slater, DJ Funk, Bicknell, Regis and The Advent) are present and correct alongside a few surprises, (Tan-Ru, Wyndell Long and E-Dancer). The mixing is inventive and tight as a gnat's ringpiece with the hilarious added bonus of a Japanese crowd cheering along bang on cue! **7**

also released

singles

STATIC - "The Right Side Of Life"

(Indulge, USA)

SIR REAL - "Warning" (Round)

HONEYSMACKS - "Smack My

Crack" (Smelly, Australia)

RAW MATERIALS - "Bridge The

Gap" (Resource, USA)

THE INTERNATIONAL SOUND

OF TENSION - "Music 4"

(Tension, USA)

BRIAN STORM - "Into The Storm"

(T&B)

albums

DJ T-1000 - "Supercollider" (Pure

Sonic, USA)

VARIOUS ARTISTS - "Steve Mason

In The Mix" (Experience Grooves)

K HAND - "The Art Of Music"

(IK7, Germany)

trainspotting progressive house

Reviews by Nick Hanson



MOONCHILD
Variations On A Theme
east west

**vital
release**

Surfacing in its original form on the first Renaissance compilation last year, "Variations" has now been reworked by The Tunnel's Colin Tevendale into a good old-fashioned palm-stretching hellraiser. Mixes also come from Distant Drum and Brittany. Check this out on your way up! **10**

singles

**CHRIS & JAMES
FEATURING SALLY
RODGERS**
Ghosts

Stress
Chris & James call on A Man Called Adam vocalist Sally Rodgers' distinctive vocals to make the transition into song territory. There's a broad set of mixes from Orlando's Fade, London's DJ D and the excellent original production on this melancholy cover of Eighties doomsters Japan. **8**

HELIG & O'BRYAN
Innovation
Knight-Life, USA

Helig & O'Bryan turn out a percussive stormer, mixing up the old and the new to perfection. The original mix streaks ahead of the breakbeat-laced "Sum Sum" and "Knight-Life" versions. **7**

COLOURED OXYGEN
Global House
Glow

Fresh from their superb Dario remix, the ever-promising Coloured Oxygen make their

debut on the new 3-Beat imprint. Spread over four mixes to suit all progressive styles, this is a label to watch if the crowd reaction when the band's Dave Ralph played this at Amnesia is anything to go by. **9**

VADIS
Past And Present
Skinny Malinky

One of the finest records released on this already highly-regarded label. Fusing live slapping bass, whirling pianos and house-tempo chemical beats, this will punt any Wall Of Sound release firmly into musical oblivion. **8**

PALEFIELD MOUNTAIN
PM 3
Stress

Sounding better with every airing, Palefield Mountain's third release on Stress is by far their most accomplished. Impeccable drum programming is led by the most effective of 303 acid lines, leading to a beautifully classical and emotive horn breakdown. Produced with a refreshingly raw feel, it sounds like a progressive sound clash between Underworld and Jah Wobble. **8**

SUENO LATINO
Sueno Latino
Skyway

A timely reissue of the 1989 summer classic that will have all the old farts whingeing over their Mad Mike-autographed Underground Resistance double-packs. But it will still rock floors across the globe with the lush Salt Tank remix which remains respectfully faithful to the original and the housey funk of the Love From San Francisco remix on the flip. **8**

THREE IN ONE
Soul Freak/Drop & Roll
Fire, Germany

An absolutely exquisite production from the unique sophistication of Sharam Jay. Firmly indicating the musical shift toward more melodic and euphoric productions such as Nalin & Kane's "Beach Ball", this is an excursion into the realms of liquid disco and beyond. **9**

MAJESTIC
Western Approaches
Majestic, Holland

A quality first offering from new Dutch imprint Majestic by Pako of Stef & Pako fame. A minimal builder whose most redeeming features are its distinctively wobbly bassline and mind-altering analogue washes. One to be observed by those contemplating serving up any more of the formulaic cack we've heard so much of lately. You know who you are! **7**

STONE FACTORY
Saint And Sinner
Crescendo, Holland

More underground pumping deck-fodder from the fair land of Holland in the shape of a deep and dark progressive mid-trancer. Well worth purchasing, since it's just about everything we have come to expect from the Dutch - good head-mashing sounds layered over a nice line in hammering tribal rhythms. **7**

trainspotting break beat

Reviews by Adam Freeland



PRESSURE DROP
For Real (Tipper Remixes)
Higher Ground

**vital
release**

Sorry to go on about this guy, but Dave Tipper has done it once again. His soundtrack-like dub is a bass-speaker bombardment of pleasure, while the full vocal version moves away from the dancefloor for a wondrous, tear-jerking, beautiful masterpiece. A classic in the making. **10**

singles

SUBTROPIC
Life Time Mission
Fused & Bruised

Previously released via San Francisco's Reflective label, the Brighton-based knob-twiddlers expose an ultra-fresh mash-up of weird drum & bass, deep electro and quirky Eighties funk. Seriously freaky, funk-out shit. **9**

SIRENES
Deep End
Higher Ground

Bypass the original, skip the Attica Blues mix, make a U-turn before Grooverider's effort, slow down to check the Fila Brazilia mix and when you arrive at Dave Tipper's foray, stop, take a deep breath and dive in. Deep, dark orchestration complements eery yet angelic minor key vocals. For atmosphere, file alongside Doc Scott's "Shadowboxing". Breathtaking. **8**

MONO
Slimcea Girl (Sol Brothers Remix)
Echo Drop

The original's a Carpenters-esque vocal. The Aloof offer a chilled space-echo dub mix. Ashley Beedle drops a fat hip hop reworking. But it's the Sol Brothers mix that cuts it on the breaks tip with its rough, speed garage, Van Helden-style production, where time-stretched vocals and uncomplicated flowing beats are held together by a nasty Adam F-style bassline. **8**

BASSBIN TWINS
Out Of Hand
Southern Fried

The Mighty Dub Katz rework the Bassbin Twins. Head for the "Fonk Mix", a well worthy rendering with super large breaks that are complimented by juicy Moog squelchings and staccato vocal snippets. Anthem status would be justified, but why distort the breaks to grunge level when crisp, clean ones work on the floor just as well? **8**

FRESKA ALL-STARS
We Rock EP
Freskanova

Freskanova is shaping up as a reasonably consistent yielder of cheeky little numbers. "We Came To Rock" is no exception. Head for the main A-side track. It's nothing new, but its well-executed rocking breaks and shit-loads of early hip hop samples make for an explosive formula. **7**

SOLID GROUND
The Whole Deal EP
Hard Hands

Joyfully more funky-up than the harder tech sound of recent Hard Hands releases. There are four tracks and they all do the trick. "Red Man" stands above the rest, focussing on a darker, moody jungle bassline perspective. **7**

PLASTIC GURUS
No Driver
TCR

A new signing to Soho's pioneering breaks stable. It's a strange tempo, somewhere between mid and drum & bass speed, but it works. A gnarly ragga chants "Put your clothes on/You're too damn ugly" and the Thursday Club step in for an inspirational remix, with tumbling, electrofunk jungle basslines and rough crunchy breaks. **9**

MASHUPHEADS
Heidi's Knickers
Plank

The past few months have seen the End's resident Matthew "Bushwacka" B quietly chart his own territory in techno-edged breaks. If you haven't yet discovered the joys of Plank, check earlier releases such as "Makesome Breaksome" and "2 Full Minds". The direction heads more electro-wards for this release. **8**

albums

VARIOUS ARTISTS
This Is Latinamyl
Fused & Bruised

Pigeonhole-proof nine tracks of rollercoasting, fusing talents from FAB, Dust 2 Dust, Botchit & Scarper and Bolshi. The spotlight shines on performances from Elite Force, Raw Deal, Mr Dan and Subtropic, with Carnival-charged breaks and bonkers techno. Outstanding stuff. **8**

also released

MILD MANNERED JANITORS - "Q Babs" (Fused & Bruised)
VARIOUS ARTISTS - "Being Bolshi Number 1" (Bolshi)
ROC - "Discount In Us" (Atlas Remixes) (Virgin)
TRANQUILITY BASS - "La La La" (Fatboy Slim Remix) (Astralwerks)
THE STALKER - "Blackula" (Slam Dunk)
MAD DOG REFLEX - "Kickback" (Kahuna Cuts)
FULL MOON SCIENTIST - "Doc Hope" (Botchit & Scarper)
VITRO - "Mentally Dull" (Independiente)

in the bag

Rising star of progressive house **JUSTIN GARRETT** divulges his DJ tools

Way Out West have remixed the old trance tune, "Sea Dog" by Clanger. A typical Way Out West remix. The original was one of my all-time favourite trance tunes and it's still in my box to this day. I'm a big fan of Way Out West, and we just got triple-pack promo copies of their new album, "Way Out West", today. They've always been top producers coming up with new material and this album is absolutely blinding. I only got it this morning, but of the new tracks, "Questions Never Answered" sticks out as a wicked hard house track, while "Sequoia" is also excellent, with beautiful synth patterns on it. We've got an Urban Collective compilation out on triple-vinyl as well at the moment. It's got some new and older stuff on it, including a repressing of my "Must Be Music" track, which was sold out. The really big tunes on the album are Emissary's "Callisto", which we've got two mixes on, one by Dub Euro and the other by



CHECKLIST

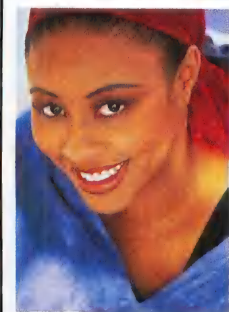
CLANGER - "Sea Dog" (Way Out West Remix) (Platipus)
WAY OUT WEST - "Way Out West" LP (deConstruction)
VARIOUS ARTISTS - "Urban Collective Sampler" LP (Urban Collective)
PINK BOMB - "Pink Bomb" (Quad Communications)
TILT - "Places" (Perfecto)

Talisman. The other one which will be really big is Solar Plexus' "Submerged" which is an old Sasha fave from about 1991 which has been remixed by Phil Jubb. I've no idea who's behind Pink Bomb's "Pink Bomb", but Parks & Wilson have been hammering it on acetate for months now. It's just a full-on uplifting, driving trance tune and this will be their biggest tune yet. Parks & Wilson themselves have teamed up with one of Quiver to make "Places". All the mixes on the double-pack are by the band themselves, except for one from Three In One, ranging from progressive house to more driving, harder house. My favourite is probably the "Suicide Dub" which went down a storm when I played it last weekend.

Justin Garrett is resident at *Scream in Plymouth on irregular Saturdays*, *Hypnosis in St Austell on various nights* and at *Spirit in Guernsey on monthly Saturdays*. His tune "Glide" is on the *Urban Collective Sampler*

trainspotting garage

Reviews by Seamus Haji



KIM ENGLISH
Learn 2 Love
Nervous USA/Hi-Life
This superb Mood II
Swing production has been eagerly awaited by vocal lovers around the globe and now features mixes by Tommy Musto, Francois Kervorkian and Marques Wyatt. This will also be released on the UK's Hi-Life label with an essential dub and harder vocal mix by Mood II Swing. You need this record! **10**

vital
release

singles

AYDIN THE FUNKY CHILE
Lifelines EP
B.B.E.

Aydin's solo debut on vinyl proves that he could have a very promising future. This EP includes jazzy/breakbeat cuts and even a drum & bass track. But more applicable to this page would be "Circus 97", a superb modern re-working of The Martins' disco circus classic. **8**

CRUE-L GRAND ORCHESTRA FEATURING PHILIP RAMIREZ

Spend The Day Without You
Crue-L, Japan
Originally produced by Tomoki Kanda and Kenji Takimi but here reworked by Crispin J Glover who gives it the kick that it needs. His use of live bass, guitar and percussion over tight disco beats provides a great boogie groove to compliment the vocal. Peak time material it's not but a most welcome break from the norm all the same. **8**

LIL' LOUIS & THE PARTY
Clap Your Hands
Bootleg

No, it's not a bootleg but apparently it's the name of Lil' Louis' new label. One side's r&b, the other side house, which is extremely minimal and sounds almost like a demo. Sweet girly vocals ask you to "clap your hands" while Louis decides to drop in and out of the mix in the most unexpected places. Buy it and see! **7**

ZOO EXPERIENCE
FEATURING OVERJOYD
We Can Make It
Klub Zoo

If you liked their previous single "Follow The Vibe", I'm sure you won't be disappointed with this. Encapsulating the spirit of Garage City and their love of gospel inspired dance music, the terrible twins serve up a smooth vocal mix and darker dub. Extra mixes by Crash And Baffled will also appeal to those into the UK underground garage scene. **8**

U.B.P. PRESENTS MICHAEL PROCTER
Fall Down
Soultrix, USA

This long awaited follow up to "Love Don't Live" was well worth

the wait. Brian Tappert and Mark Pomeroy maintain the standard of their previous work keeping a live feel with real bass, brass and a guitar riff straight out of the Blackbyrds' "Rock Creek Park". The "Soulfuluric Dub" is also a must as well as the useful "Acapella". Another fundamental purchase for any self-respecting DJ. **9**

BYRON STINGILY
Sing A Song
Nervous, USA

The original mix here, produced by Mousse T., has a funky bass-led groove similar to his harder mixes for Ann Nesby and Kim English. Mousse's remix maximises the effect for peak time play and is backed up by Mathias Heilbronn who adds a soulful vocal mix and stomping dub. Also available through Manifesto with additional reworkings by R.I.P and Joey Negro. **9**

K.O.T. FEATURING JULIE MCKNIGHT
Rock Steady
Slip 'N' Slide

It almost seems as if K.O.T. are unaffected by the outside world and continue to make true underground dance music. Saying that, Slip 'N' Slide seem to have the same attitude to signing records as we can see here on their latest release. This is a typical, sparse K.O.T. production in four different remixes. Keeping it real! **7**

EAST 57TH ST FEATURING DONNA ALLEN
Saturday
white label

This was previously released on the D:Tour imprint and produced by Julian Jonah and friends, who sampled the disco classic "Saturday" by Norma Jean. Jazz 'N' Groove have remixed the track once again and this time employ the lovely Donna Allen to perform a full vocal version which could be a potential club anthem second time around. **8**

KINGS OF TOMORROW
The Session
Groove On, USA

More deep underground going on by K.O.T. who deliver their interpretation of War's jazz/funk classic "The World Is A Ghetto". Why they called it "The Session", when it's a straight cover, is a little

confusing but aside from that Kings Of Tomorrow throw in a handy dub and beats mix in their usual DJ friendly way. **8**

CRISPIN J. GLOVER & DOMINIC "DJ" DAWSON
PRESENT

New Chapters In Funk Matrix
Brothers Crispin and Dominic Glover combine their enthusiasm for the sound of labels such as West End, Prelude and Salsoul, as can be heard on these two tracks. "Funk For Real" and "Funkology" will fit perfectly into any boogie/disco inspired set with Crispin's percussion and Dominic's soulful keys relighting days gone by. **8**

FRANKIE VALENTINE PRESENTS
The Original Kiss
Auto Extension

Another disco aficionado brings together a team of musicians to produce a bright and breezy piece of music for like or open-minded folk. You can't quite match the warmth of live percussion, Rhodes, grand piano, bass, guitar, flute and strings which are all found on this delightful pieces of plastic. **8**

JOI CARDWELL
Soul To Bare
Activ

Licensed from Eight Ball by the UK's Activ label who hand over remix duties to DJ Disciple. His "Ruff Cutt" mix adopts the familiar Rhodes sound we've become accustomed to, but it's the "Blakkat Mix" which shakes things up a bit for maximum dancefloor effect. Two Disciple vocal reworks but where's the dub version? **6**

SHAMPALE CARTIER
I'm Talking To You
Diffusion

95 North supply some swinging mixes to the ultra-camp bitching of Miss/Mister Cartier. Pure glam frolics, very much in the vein of Candy J will add a bit of fun to even the most serious of dancefloors. If you don't fancy the vocals very much then check the "95 North Dub", which is rather similar to their "Elevation" and "Odyssey" tracks. **7**

JAWA BROTHERS PRESENT
Dixie Jokes "D" Minor
Angels Of Love, Italy

By all accounts this has been championed by the likes of Tony Humphries, Lil' Louie Vega and Paul "Trouble" Anderson. It's based on a piece of music which many people may remember from the famous bar scene in the movie, "Star Wars". If the novelty factor doesn't grab you straight away then you can always opt for the "Latin Trumpet Steps" mix of the 2 Tuffer dubs. **7**

also released

Mateo & Matos And Scott Wozniak - "3 Times Soul" (Nervous, USA)
Atlanta - "Let Your Love" (Soks)
Black Beat Niks - "Changes" (Pan)
Gerideau - "Let The Sunshine (Remixes)" (Phuture Trax)
Kendog - "Bucketbeetleg" (Henry Street, USA)
Mike Mellor & Ollie Dagois - "Juice Box" (Strictly Rhythm, USA)

trainspotting speed garage

Reviews by Karl 'Tuff Enuff' Brown & Matt 'Jam' Lamont

LEENA CONQUEST
Boundaries
RCA

Originally released 18 months ago as a funky soul lick, "Boundaries" has now been remixed and revitalised for garage consumption by Banana Republic. A time-stretched vocal gives it that vibrato feel, with extra movement created by the use of a two-chord Rhodes and a reggae-feel stab, making for an absolutely amazing reworking. **10**



vital
release

singles

SOUL II SOUL
Represent (Katt Mix)
Island

This one caught our ears, using a nice breakbeat with those sweet vocals dancing on top of the snares. Also, the r&b rework ("Soul Inside Reworked Mix") on the other side should certainly not be missed. **6**

GERIDEAU
Let The Sun Shine/Soulfuluric Dub
Phuture Trax

This track, originally mixed by Mood II Swing is now back with extra mixes by the Soulfuluric boys, coming armed with the dub that definitely did the business for us, getting played on the show the same day we received it. **7**

4 X 4
Vol 1
Ice Cream

The track that stands out on this EP is "N7 - You Got Me Running", with its vocals sampled from "Nicole-Running Away". Like the way the guys fused together these vocals with that unmistakable R.I.P sound. This track drops, both in and out of London. Great work, guys. **8**

FLAVOURS
Volume 2 EP
Old Soul Recordings

One track from this EP ("Tonite") was reviewed two months ago on promo. It now can be found on this four-tracker of old school sampled, breakbeat-based tunes. The track "Good Thing" stands out with its full-force stabs and funky organ riffs, and has been a favourite with the ladies. **7**

INFINITY
Feel It
Downtown Recordings

Neil Redskin, formerly on the drum & bass scene, now brings us his rendition of UK garage, which he has done very well, keeping the musical element and garage drums which give this

track a vibe of its own. It's been well received on the dancefloor. **7**

GHETTO DWELLERS PRESENT
Street Culture Part 2
Interstate Promo

Chopped, cut, sliced and boiled, Richard Purser brings us some ruffness with the track "Back To Cali", which uses sampled sax stabs and wah-bass plus snippets of various vocals cut 'n' pasted in an interesting combination. Very different from his usual style. **6**

BORIS DUGLOSH PRESENTS BOOOOM!
Hold Your Head Up High
Positiva

A tune that has to be dropped at every gig for us. If it wasn't for Julian Jonah's mix, it may have gone unnoticed. It features an exciting bass coupled with some choice sections of vocal over a fairly simple but consistent rhythm. Not what we would have expected from Julian's usual style, but well worked. **9**

FILTHY RICH
Clean Up EP
UVM

A 4-track EP licensed from I Records, USA. This guy brought you the remix of "Somere-I Refuse" and has now produced a funky disco EP which has a slight Todd Edwards vibe. Our favourite track on the EP is "I Get Down" with its bassline and Seventies lick. Due for release on UVM in September. **8**

LEVI
Don't Give Up
51st Recordings

We remixed this a year ago and it's now released on 51st with a new mix by Banana Republic, giving a fresh edge to the track. Starting off with an underground feel, the basslines and riffs then break in to a slightly more commercial chorus which works really well. Surely this is a total collectors item. **7**

Key 10 = Captain Caesman 9 = Roger Ranziet 8 = Hong Kong Fungy 7 = Fred Flintstone 6 = Deputy Dawg 5 = Deeper Disble 4 = Wile E Coyote 3 = Yosemite Sam 2 = The Blotch 1 = The Hooded Claw 0 = Dick Dastardly

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strong, innovative and deeply funky" (mixmag)



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"a seamless, pure and potent slice of eclectica" (echoes)



MISSION - WELCOME TO TICKLE TOWN
featuring the singles 'shut 'n' out' and 'philly's lunchbox'
"eleven tracks of supreme old-school block party action" (i-d)



BACK 2 MONO - VARIOUS ARTISTS
"a megasubboard of big beat talent...
stacked with choice cuts" (vibe)



DIG THE NU BREED - VARIOUS ARTISTS
"a quality compilation of big beats
and sonic chaos" (loaded)



GIVE 'EM ENOUGH DOPE VOL. 3 - VARIOUS ARTISTS
"packs more exclusives and rarities than most
record stores can dream of" (time)

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hiphop

Reviews by Will Ashon

**THA ALKAHOLIKS**Likwidation LP
Loud/RCA

Tha Alkaholiks' third album looks set to finally catapult them to the top level of the hip hop hierarchy. Funny, clever, vulgar, funky and with lyrics to go, it should finally melt the mistrust of a quality act just because they're from the West. It's an almighty piss up of a record, reeling to a right old knees up on the already-classic "Hip Hop Drunkies". Drinks all round. **9**

vital
release

experimenting with language has to be labelled a poet rather than a paragon of this thing we call hip hop. Whatever "Eargasms" is in fact about exciting, jazz-edged lingua-flipping over a variety of shuffling beats. A selection of almost unassailable quality which, appropriately, needs more than words to do justice to. **9**

BONE THUGS-N-HARMONY
The Art Of War

Ruthless/Epic

They're back, they're bad and with a double CD album of 28 tracks, they're about 27 songs too long. Maybe it's just a personal problem but all this wiggedy diggedydoogedydoogedydoo harmonising bugs the shit out of this arse. Sun Tzu or Large Poo (or Dead Tu)? You decide. **2**

MISSY MISDEMEANOR'
ELLIOTTSupa Dupa Fly
east west

The real story here isn't rapper Missy Elliott and her all-star cast of guests. Instead it's about producer of the moment, Timbaland, who has eventually succeeded in selling a little bit of jungle to America by lacing the rhythms with rap and r&b. It's fairly infectious even if it never rolls out like it could, nor has the rhyming to elevate it. **6**

RAMPAGE
Scouts Honor... By Way Of Blood

Elektra

Busta's cousin and Flipmode Squad signee Rampage has a certain reputation to live up to.

What you get is deep, round rhyming that's never reminiscent of cous' (though Mr Rhymes' explosive silliness still offers the highpoints). It's all well enough done, but never really establishes its own piece of turf. **6**

O.C.

Jewelz

Payday/London

O.C. - another hugely talented member of the Diggin' In The Crates crew - has always been renowned as a pure lyricist. "Jewelz" doesn't disappoint, with sharp rhymes delivered in a variety of styles and some very fine music (check out Premier's "M.U.G."). There are, however, a couple of r&b moments which unfortunately let the package slip a little. **8**

LADY OF THE RAGE

Necessary Roughness

Death Row

Rage being the female voice on Dre's "The Chronic" and still signed to Death Row, you might think you know exactly what you're getting here. Tracks from Easy Mo Bee and Primo save it from that fate and Rage's rhymes hit hard. She's also selling herself solely on her skills, which has got to be worth something. **6**

singles

SEVEN L & ESOTERIC

Protocol

Brick, USA

Blowing out of Massachusetts, Seven L & Esoteric are a DJ & MC duo connected to the mighty Vinyl Reanimators (who contribute a remix). While the sample is familiar, it works well and Esoteric is a straight-up lyricist with no frills but much skills. **8**

TALIB KWELI

Reflection Eternal

Rawkus, USA

Latest man out of the Rawkus camp, Talib Kweli is a lyricist of the highest class: "Intellectuals embarrassed cos we discussing ebionics/ I'm on a roll like Sonic/ In an age that the plague got bubonic proportions". Add Mos Def and a couple of skanking pieces of music and you've got a great package. **9**

MANMADE

Patches (O' Man)

east west

Kermit and Carl of Black Grape fame launch a hip hop project, bringing back memories of the Ruthless Rap Assassins. This cut has a rocky tinge, but moves at 60 mph. And Kermit still has that distinctive gabble. **7**

LACE DA BOOMS

Murder Season

GuessWhyd, USA

An effective story-rhyme to spell out the message that gunning down your mates ain't so clever: "This shit happens everywhere/ Too many times a year/ That gun don't care". A fine Buckwild production complements. **7**

NEW FLESH FOR OLD

Electronic Bombardment

Big Dada

Toastie Tailor and Part 2 are doing things few other people in hip hop have even imagined: daring not always to make sense, to build new beats and loops, to be different and original and utterly fucking barmy with no reference to what's around them. Love them, love their pants. **9**

SCIENZ OF LIFE

Powers Of Nine Ether

Fondle 'Em, USA

Latest from the now absurdly-prolific Fondle 'Em, "Powers Of Nine Ether" is a fantastic mix of echoing Rhodes and gibbering voices on the intergalactic, sci fi tip. The whole package is weird enough to pull it off, though. How does Bobbito keep finding 'em? **9**

ANDRE GUROV

A New Rap Language

Jazz Fudge

More sparse beats and strange sounds from the Mad Monk of

Kingston, all complemented by Jupiter JAM on French words duties. As usual, the deep titles ("Lifetime Monologue," "4 Dimensions In Intensity") and forbidding soundscapes hide a sly sense of humour. **7**

DOBIE

Basement Rock

Pussyfoot

Another fine, solid tune from one of London's most underrated producers - trademark funky grooves and shuffling beats and vocals from NSO-man Ola the Soul Controller. Good stuff, but the best is yet to come - the album promises to be massive. **7**

KARDINAL OFFSHAL

On Wit Da Show

Capitol Hill, Canada

The Toronto renaissance continues with the big squelching yet not ridiculous "Show". The real deal, though, is to be found on the remix of "Naughty Dread 2" where the voice of Saukrates crops up and the whole thing moves to another Hong Kong Phooey-inspired level. **7**

RUNAWAYS

The Tale Of... Punky Wisdom

Ultimate Dilemma

The Runaways warm up for their album release with some "Punky Wisdom" - all tinny, electro keyboard lines combined with jump-cut drum attacks and vicious, vicious scratching from Joe 2Grand, the whole given warmth by a deep string sample. Cut 'n' paste as it should be. **8**

albums

THE GROUCH

Success Is Destiny

Outhouse, USA

This member of the Bay Area Living Legends crew is now top class. Cleaner production allows you to hear the complexity of his (still-moody) lyrics and his tone seems more confident. Add some fine, tangential music and you have a package that stands proudly outside of the mainstream without any loss of quality. **8**

45 KING

Universal Beat Generation 2

Ultimate Dilemma

The return of the King - another volume of the 45er's hard-as-rock beats which runs from the sublime "Coyote" to the ridiculous "Pop Up". You might want to just sit and listen but the duplicate vinyl pack gives the game away. Get cutting. **7**

VARIOUS ARTISTS

Eargasms: Crucial Poetics Volume 1

Manic, USA

It's a sad symbol of the state of mainstream rap that anyone

production values

New York producer **SEAN J PERIOD**, producer on Down South, Mad Skillz, Akinyele, Boot Camp Clik, Bush Babeez and the Artifacts gets spiritual

How would you describe your production sound?

The word that I've found to be the most descriptive, the thing which most people say, is "different". That's the general word I usually get. Just the way it's actually put together. But I can say also "different" in the sense of my approach to it. I used to just sit down and programme but basically I'm a Christian, right? Now I pray before I do anything like that - like God is manifesting. I pray for the melody to come through. So it's definitely God-inspired. Whenever I sit down to do music, particularly praying, I never know what is going to come out. I never sit down to do a record and know what it's going to sound like. I'm just as amazed with regard to the music as anybody else.

What were your first and last productions?

I was in a group called Down South and I produced about half of their album, "Lost In Brooklyn". I was rapping then as well as producing. The most recent was the stuff for Mos Def's "Universal Magnetic".

What production are you most pleased with?

Actually, I'm excited about all of them. Because it allows me to display my music to different people. All of them I'm excited about for different reasons so I can't say it's one over another.

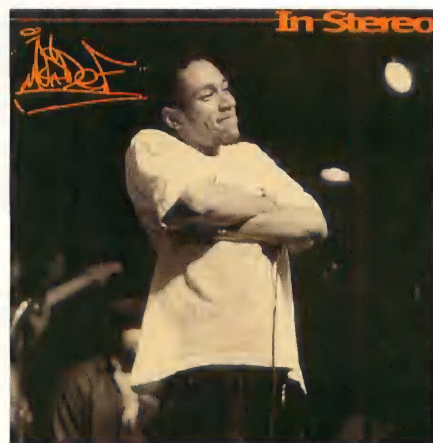
What's influencing you right now and how do you see it affecting your sound?

I used to listen to a lot of people's music for influence and when I did, this was a while ago, I recognised that I started to pick up and copy them. So basically my influence is spiritually where I am now. What's happened for me in my life is that I have a growing peace about my life, a growing peace about myself, through my salvation. So it translates into my music, whether it's up tempo, downtempo or whatever - as a real feeling of peace.

Which artists have you got on best with and who would you most like to work with?

I would say out of anybody that I've worked with it would be Mos Def. Because he and I were friends from the day we met. It's like you never knew them before but then when you meet you have similar characteristics and you just naturally click. At one point I had all these different people I wanted to work with - like Organised Konfusion. But at this point instead of me picking out a specific person I just really want to praise God. So I don't have to sit back and say, "I really want to work with this person". Because everybody I will work with, I'm supposed to work with. It was supposed to come together.

Mos Def's 'Universal Magnetic' is out now on Rawkus, USA



Key 10 = Captain Caution 9 = Roger Ramirez 8 = Hong Kong Fury 7 = Fred Flintstone 6 = Deputy Dawg 5 = Officer Dibble 4 = Wife E Coyote 3 = Yosemite Sam 2 = The Blotch 1 = The Hooded Claw 0 = Dick Dastardly

france

trainspotting

Reviews by Dave Fowler



WESTBAM
Sonic Empire
Low Spirit

vital
release

This is the proverbial dogs. A massive Number One in Germany, predictably large in Ibiza, mullered all over the rest of Spain and huge everywhere else. Now it's our turn for the Westphalian Bambaata (as they called him way back when) to let it rip with this post summer sunna. Don't miss! **10**

singles

CHOCI & DDR

Mangled
Choci's Chewns

The very essence of the Choci world. If this release had a CD Rom, this gurnathon's graphics would be a packed crowd under lasers, the odd foghorn, jugglers, smoke, popping pupils, sunrises in fields, confusion, panic, some white gloves for a laugh, and lots and lots of acid. Naturally, Choci's called it "Mangled". Be very, very careful. **9**

BT

Remember
Perfecto

There's a school of thought that Brian Transeau should just give absolutely everything he produces to Paul Van Dyk before releasing it. From a dancefloor perspective this makes perfect sense. Who wants lugubrious, meandering main mixes when Berliner Paul serves up the likes of these "Recollected" and "Totally Recollected" reworkings? Not us, that's for sure. **8**

VARIOUS ARTISTS

Wizardry Of Oz Sampler
Transient

Psyharmonics is the Australian trance label everyone is talking about. Here, Andrew Till and Ollie Olsen with Geoffrey Hayes (Fluoro Conspiracy) and The Visitors, respectively) show us the chemical flavours of Down Under psychedelic decadence. Tough stuff from the best of the billabongers. Take a toke, sit back and enjoy. **7**

OLIVE

Outlaw (Space Brothers Remixes)
RCA

It's a hit already, yes, but the new Space Brothers reworkings really get you thinking about RCA's postastic combo in a new light. Especially after a fat one or two. This track, you see, should really be a pizza. Much more meat, and a lot less Olive, and what do you get? A tastier release all round. **7**

DYNAMO CITY

Miasmatron 1 & 2
SUF

No idea about what the title means, but Stay Up Forever's latest is undoubtedly throbbing

acid of the purest ohmic variety. "Miasmatron 1" is a funky-up, jerky acid techno builder, while "Miasmatron 2" keeps the groove but swaps the 303's for a deeper, more subtle approach. From the underground, for the underground. Love it. **8**

WHITE KNIGHT

New World Order
Bosca Beats

Sounds like a dangerously titled Teutonic release, but, in fact, this quality cut (in its present state, anyway) hails from Trax UK. The Caspar Pound mix inspired young Madely to pull out all the stops for his bouncy work-out on the flip. A never-too-heavy early evening hip wiggler, you might say. **7**

NERVASYSTEM

Zones

Psychic Deli

Bristolian weirdster Drez returns with a stripped-down exoskeleton groove bristling with spikey percussion and metallix fx driven by a pulsing b-line from hell. Dark, twisted sounds from the man who is expertly combining psychedelia with the best of drum & bass. Nasty but nice in a tuff kind of way. **7**

LOST TRIBES

Distant Voices

Hooj

Dream-housey trance over a three tracker from an increasingly unhandbag label. "Angel", the lead cut, will be the most dropped, while "My Soul" and "Gamesmaster" are worthy flips. Great VFM and great for radio play, we'd have thought. More of the same, please, Hooj. **7**

SKANK

Autobahn 303

Bearded Warriors On Acid

The coolest name for any label we've seen this year. One of the hottest acid tracks, too, for those lost-it-badly, heads-to-the-floor moments. Moments? Nah! What we're talking about here is lifestyle music for beyond-redemption trippers. From nutters for nutters. Beware! **8**

JOHNNY SHAKER

Pearl River

Low Sense

Van Dyk and Pete Bones have caned this on acetate, now it's

your turn to groove to the punchy kick drum and infectious piano riff polished off with lush, modulating piano. Over on the flip "Monopol" is a more underground trancer with expertly programmed percussion and a hard house feel. Will sit well in a house and trance sets alike. A must-check out. **8**

10,000 GRAND

Boop

Tide

A funky trancer tinged with psychedelia which fades then re-builds through filtered samples into full-on mayhem. The ironically-named flip, "Sheep" breaks from the herd to get all deep and dirty in an electro kinda way. Think Daft Punk on stage at Return To The Source after liquid acid punch. Unmissable. **9**

BLUE PLANET CORPORATION

Cyclothymic

Flying Rhino

The Rhinos continue a fine run of releases with the groovy, pacey and expertly-produced "Cyclothymic", which featured on the "Air-born" CD a while back. "Crystal", an old school morning track, but nonetheless supremely effective morning track, backs up the title cut. Watch out for a Blue Planet album in November, if this is your cup of chai. **7**

RAY & GOD

Walkin' 97

Colourbox

Another cracking re-issue on Colourbox with "Walkin'" in its original form and complemented by a pacier Apex 1997 reworking. "Give Yourself To Me", on the b-side, provides some healthy breakbeat action with vocal over the top. An intriguing package of old and new. Check. **7**

DARSHAN

Warped Dimension

Chaos Unlimited

From the partnership of Grant Collins and Mark Robinson

working out of the suitably-named Sacred Studios in beautiful Salisbury comes this banging, bass-driven scorcher. "Eco Blip", on the b-side is lighter, but not much, as you might expect if you've heard Darshan's other releases on Flying Rhino and the Twisted compilation. Rockin'. **8**

SALT TANK

Wave Intruder

Flir

Not trance, exactly, but a track which sits really well within a trance set. Salt Tank (David Gates and Malcolm Stanners) have been putting out quality product for years now, and it certainly shows over these two sides of superbly executed techno. If this one does it for you, then it's worth checking out "Wave Breaks", their second long-player, which should be out just about now. **8**

HAVANA

Discorder

Hook

Hook re-release the classic summer 1993 trance tune "Discorder" (first out on Limbo Records) with reworkings from DeNiro and Blue Amazon. Unsurprisingly, it's still the original which kicks the most ass, with its subtle build and superb sonics. Where are Havana now, when we need them? **9**

albums

VARIOUS ARTISTS

Dance, Trance, and Magic Plants (Otherworld)

Transient

A stunning collection of new psychedelia by artists who have played at the Fridge, Brixton's trance night Otherworld, over the past couple of years. Compiled by Otherworld residents Lol and Yaz, stand-out tracks include Lunar Asylum's "Van Halen", Outer Active's "Radiant Knowledge", Deviant Electronic's "Vesuvius" and Dimension 5's

"Phoenix", among many useful subs. A superior quality compilation indeed. **9**

DEEDRAH

Self Oscillation

Distance

Not quite sure whether "Self Oscillation" has anything to do with Madame Palm and her five lovely daughters. Probably not when you consider how seriously many psyche-trance producers actually take themselves. Nevertheless, this is the first solo project for Dado, one half of Transwave since 1991. And it's not half bad, actually. **7**

VARIOUS ARTISTS

Tranceography

Aquarius

A hive of supernatural vibrations and cosmic energy is what they're calling it at Aquarius HQ. Future trance with Roy Aquarius's classic "Beneath An Indian Sky", Satori's "Event Horizon", Nuw Idol's "The Ceremony" and Amino's "Zero Gravity" is what it is. A great effort from a proudly independent label. Probably hard to find, but worth the effort. **7**

also released

singles

PIKO - "Progressive Alarm"

(Future)

COSMOSIS - "Moonshine"

(Transient)

CONTROL Z - "Wolf" (Control Zone)

PENDRAGON - "Acid People"

(Choci's Chewns)

SUCK ME PLASMA ALLSTARS -

"Summer Trax" (Suck Me Plasma)

PYRATE - "Byzance '97"

(Colourbox)

AUDIO PANCAKE - "Tandoori

Nights" (Karmic)

USURA - "Open Your Mind 1997"

(Orbit)

EQUATOR - "Silence" (Tesseract)

Records Supplied by Choci's Chewns, London W1. Telephone: 0171-434-3097

label stable

Fred Giteau of POF (Product Of France) gives us the low-down on his brand of Gallic mindblowers

What are your aims?

We want to produce the most up-front French trance and techno. Actually, drop the French bit... we just want to produce really up-front music. The thing about POF is that it's a label influenced by all sorts of music, trip-hop, house, etc. Our biggest influences are probably the old British progressive house, though, and, of course, the German trance scene from a few years ago.

Which artists have you released?

Pascal from Planet Dog as OVNI (UFO in French), Ananite FX and Joking Sphinx are some of them. Also Andreas Kaujer from Der Dritte Raum is recording as UR for an album called "Der Stern Von Afrika".

What has been your best-selling release?

Easy... Emmanuel Top's "Triffid" by a mile.

It is a superbly-produced track which sold well over 10,000 copies in France alone. Also Prana and Annonite FX did a tune together called "Black Rain" which went down very well.

What are your plans for the rest of the year?

We would like to do a trip-hop/psychedelic album with

Amtnao. Don't ask me what their name means; they're crazy guys! Also we look forward to playing at Bagley's Studios in London. Last time we came [to play Return To The Source] we had an amazing reception. That was one of the best nights ever!

What did you do before you started the label?

I was a dance music journalist working for Coda, and De La Danse. I also set up an in-house label for a major, before leaving to set up POF.

Which DJs are dropping your tunes?

Mark Allen and Sid Shanti in the UK [and around the world!]. Laurent Garnier plays some of our more techno stuff.

Don't you think the French house scene is getting too much press?

I'm not jealous at all. In fact, I think it's healthy because I was getting sick of reading about F Comm everywhere. French house is good, but even that's starting to be something of a bandwagon. Journalists should remember that music exists in many forms.

'Araxia (Remix)'/'Trip on Nexus' by Amtnaous is out now on POF



pink fungus

DANCE, TRANCE & MAGIC PLANTS



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PSY HARMONICS



The Wizardry Of Oz

"The Wizardry of Oz" is a psychedelic collection of tripped out madness and mayhem that firmly places Australian trance on the map. These tripped out tracks will transport anyone to the psychedelic outdoor parties down by the Billabong or maybe take you up a Gum tree. Featuring:

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Reflecta * Snake Thing * Fluoro Conspiracy

Released 29/9/97. In association with Psychharmonics. Distributed by SRD (0181 802 3000).
Cat. no.: TRANS611CD/LP.

"Feel the Noyze" - MPCD8

Release date September 8th.
Mixed by Nick Taylor (co founder of Prana)
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techno sounds including
Naughty Big Beats,
Tribal Break Beats, Groovy clubby Acid,
Neo-Industrial Psycho-Break Beats,
Intense Rocking Trance and MORE....



'COMING UP'



"Excerpts from the Databass" - MPCD9

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+ Ambient Psycho Jazzy Dub from Australia's JU JU SPACE JAZZ Titled 'Shloop' Released Mid November

Matsuri's 4th exclusive compilation 'Let It Rip' of various artists includes stormers from JOU JOU KA, PRANA, DEFLO, ALIENATED, MANMADAMAN and others.
Released Mid October.

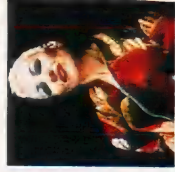
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hardbag

trainspotting

Reviews by Joey Boisaduria



MRS WOOD
Joanna/Felis So Good React
Barnsley's top-flight spinner returns to form with a double header to ensure her first appearance on TOTP. *Mixes by Sash! and Nush will keep the crowds happy, Keith Utman delivers a flava-some US club mix and Dancing Divaz turn out a dark-edged Brit house stormer. As ever, though, Woodie's own hard mix serves up the most dancefloor erections.* **10**

vital
release

singles

SHARP
Sharp Tools Volume 3

The boys are back with the third instalment of the underground house oeuvre which has fast become legendary in hardbagland. The individual tracks, as always untitled, are ruff, tuff and oh so essential for all who like pumpin', deep disco with a poppers edge and a fierce Van Helden-style bite. **9**

KNUCKLEHEADZ
House Hocco
Trippin' Trax

Available only on extremely limited vinyl promo at the time of writing, but sure to break big-time at time of reading, Knuckleheadz debut release is a slamin' hard house number with out-of-this-world breaks. Anyone for a post-lolza screamer? **9**

SNITZER & MCCOY
VERSUS HUMATE
OMDily

"OMDily" is, apparently, an abbreviation of "Oh, My Darling! Love You", the ironic original title of this moody Teutonic masterpiece... but don't let that put you off. This is an electro-tinged workout for darker, amyl moments. It's wearing dog tags and shoulder-chargin' at the bar. Simply an essential purchase. **8**

BABY BLUE
Baby Boom
Tin Tin Club

The new offspring from Tin Tin Club was inspired by the fatherhood experiences of Darren Stokes, so this one predictably gets all soft and fluffy... while being fun at the same time. Flipsided "A Little Love" is also very strong. Both cuts are massive at the moment with the Mark Moore-Tail Paul stable. Cool. **7**

BLU PETER
Bringin' You Luv
React

On the back of "Pictures In Your Mind" and the "Blitter And Twisted" compilations, Peter displays a massive return to form with trademark trancer "I Bring You Luv". The "Haunting Trance Mix" is the one to check, as anybody at Escape From Sansara, Freedom or Speed Queen in Leeds will tell you. This, in fact, is the don's dingles. **9**

BORIS DLUGOSCH
Hold Your Head Up High
Positiva

The follow-up to "Keep Pushin'" sees big Boris get even bigger with a bassline to die for and mixes from Junior Vasquez, Erick Morillo, Club 69 and Derrick Carter. If you're the record-buying equivalent of a label queen, you'll love it. If you're just a tad less superficial, you'll find that these are grooves which really move. Fab. **8**

GRAND FIESTA
Ritmo De La Noche
RCA

Hmm. Anyone remember "This Is The Rhythm Of The Night"? Well, that's how this cut translates into English, and, if you throw in a few flamenco guitars, castanets and the odd Iberian wail, musically, it's much the same, too. Hilarious cheese which GMTV are using as the theme to their summer roadshow. Oh, and there's a mix from de Vit as well. Typical! **6**

KYM MAZELLE
Young Hearts Run Free
EMI

Who can forget that amazing ballroom scene from recent Hollywood blockbuster "Romeo & Juliet", where Mercutio, in drag, races across the floor to the strains of our Kym? Well, no, I didn't see it either, but don't let that stop you buying this Marc Andrews-mixed campaign of hilarious proportions. Currently being used for trailers on Gaytime TV, in case you were wondering. **7**

FREAKYMAN
Discovering 97
Xtravaganza

You've probably already got this if you haven't, and you need a tune to get you out of bed to on a wet Tuesday afternoon (after the weekend's activities) then this is it. Strings, pianos, headlong breaks and total predictability will also ensure its popularity with DJs desperate for hands-in-the-air syndrome. **7**

LUSTRAL
Everytime
Hooj

This one will be hoojier than the imprint's last fully-fledged song, JX's "There's Nothing I Won't Do". The work of Steve Jones and Ricky Simmonds (Space Brothers), the original mix is a

groovy, guitar-laden affair, while Red Jerry keeps the vocal and adds breakbeats and Naline & Kane trip out in dubtastic fashion. A winner. **8**

WHOOSH
Whoosh
Wonderboy

From production team DMW comes a one-off signing for Wonderboy on the strength of the track's "Bellissima"-esque qualities. Remixes from Baby Doc, Tarantella and Burger Queen ensure this one is getting cared by Petes Wardman and Tong, Graham Gold and probably just about everyone else in the country. Gorge. **7**

TdV
Feel My Love
TdV

"Feel My Love"! Steady, tiger! Just how forward can pumpathonic Tone possibly get? And how does he get the time to remix every record under the sun, play five gigs a night, travel the world non-stop and still look healthier than most of us after a two week holiday in Barbados. Pharmaceutical companies looking for the secret of eternal youth, give him a call. **7**

FRIENDS, LOVERS & FAMILY
Tribute 97, The Mixes
Lush

The trance classic "Tribute" gets polished by Platipus artists Quietman, Mr Oz, and John Truelove in his Lectorlux guise. Best of the bunch is most probably the Lectorlux re-working, which recently stormed the dancefloors at Trade and The Fridge when dropped by Tony de Vit and Rachel Auburn respectively. **8**

albums

VARIOUS ARTISTS
Strawberry Sundae Round 2
Millennium

Mixed by the club's Lui Paris and Drew comes 29 pumpathonic CDs on a gurnathonic double CD. Featuring Syntone's "Oh, Yeah", Blu Room's "Alright", Boomerang's "Feel So Alive" and Warriors Of Love's "Somebody Scream", the collection goes about half way to justifying Strawberry's outrageous claim on the sleeve that it is "... the best club that London has ever produced." **6**

Records provided by Pure Groove, London. Tel: 0171-281 4877

also released

singles

CHRIS C & M-ZONE - "The Eclipse EP" (South Of Sanity)
VARIOUS ARTISTS - "The Hard Beat EP" (Nukleuz)
STAXX - "Joy" (Champion)
HYPERTRONPHY - "Just Come Back To Me" (Positiva)
SPACE FROG - "X Ray" (S3)
GROOVKITTENS - "Loverwoman" (Pukka)
PI - "Happy Days" (Deconstruction)
ELECTROLUX - "Galoney" (TEC)
SHAKESBITE - "The Bit Goes On" (Multiply)
MOONMAN - "Don't Be Afraid" (Heat)

hardcore

trainspotting

Reviews by Slipmatt



KINGSIZE & ETERNITY
You Belong To Me
Universal

Demon has a hand in the engineering and production to round off this energetic stomper. The new bass and breakbeat influences are in there, along with a heavy sub-bass and a raw, slow break contrasted by hard off-beat stabs and excellent musical tension. The vocal's sampled from an early house tune, but it's done with such intelligence that it works a treat. **10**

vital
release

singles

DI DEMO
I've Got A Feeling (Brisk & Ham Remix)
Next Generation

The flipside of this was reviewed a couple of months ago on dub, but now the promo has a new mix from Brisk and Ham. Unbelievably, it's even better. There's loads going on all the way through with sound effects and lots of attention to detail. The riffs are wicked, full of energy and building brilliantly to bring you to a most uplifting breakdown. **9**

DIGITAL MANOEUVRES
AKA SHARKEY & DRUID
Hyperspace
Universal

A different mix of this appeared on "United Dance Volume 6". The finished one is a touch better, with more time spent on detail and production. The overall sound is quite trancey, with typical Sharkey stabs and rhythm. 303 acid riffs ride all the way through with some uplifting breakdown riffs and clear TV sounds. The flip is more on a rave tip. **8**

ROBBIE LONE
Ruff Muff
Next Generation

Here's the long-awaited release of the rip-off of the classic Ruffneck tune "Jieehah". Extra fast and extra hard, it's already been caned on dub by the likes of Brisk, which has created a massive buzz. A nutty tune but very well done. **8**

VINYLGROOVER, FADE & BANANAMAN
Calypso Summer (Remix)
The World Of Obsession

Heavy drums all the way but with extremely pleasant strings and riffs for that summer vibe. The main breakdown is full of atmosphere with loads of sounds and effects, while the stabs are low and energetic, which gives the track a real jump-up feel. **7**

INTERSTATE
Lost Generation
Twisted Vinyl

An excellent Scottish instrumental which kicks off with piano and strings before building until the tune gets going with a bang. The main breakdown is rather housey, but it does work a treat with acid lines running throughout, some brilliant keyboard sounds and an ultra-clear production. **8**

DI RENEGADE
The Rewind EP
Space Race

Not sure why they've called this an EP with only two tracks on it, but there you go. A good overall sound with good samples and sounds, although it's a touch dated with its riffs and piano breakdowns. The vocal samples sound a bit strange, but the tracks are full of energy and will probably go down well. **6**

albums

DI DAVIE FORBES
Slamin' Beats
Clubscene

14 banging tunes mixed together by one of Scotland's finest DJs and producers. The album includes tracks from labels like Clubscene, Baby Boom and Happy Trax, with remixes of artists like Ultimate Buzz and MC Cyclone & DJ Tizer. If you're into the Scottish end of Euro-sound, then this is for you. **7**

VARIOUS ARTISTS
The First Decade, 87-97
Production House

Although it's meant to represent a decade, I'm not sure whether there's anything on here from the Eighties at all. Nevertheless, it's a great album, full of excellent tracks such as "Trip To The Moon" and DJ Solo's "Darkage". **6**

VARIOUS ARTISTS
Moondance - The Album
Telstar

It's not actually finished at the time of writing, but this should be in the shops by the time you read this so I'll fill you in. The track list is absolutely spot-on and will come as a triple CD with mixes by Force & Styles, myself and Hype giving you the full spectrum of hardcore, old school and drum & bass. **8**

also released

SCOTT BROWN - "A New Sensation" (Twisted Vinyl)
DI CLOUD & DJ PRESSURE - "Play The Bass" (Krafty)
DI CLOUD - "One By One" (Krafty)
THE CORE FOUNDATION - "Secrets" (Alpha)
JHAL - "Dream On" (Maverick)
HAPPY ROLLERS - "Muzik" (Ham Remix) (Universal)
VIBENA FEATURING KATHRYN LEE - "Closer To Your Dreams" (Benz)
ULTRA VIOLENCE - "Heaven Is Oblivion" (Eschache)
DEMO, HAM & TIME - "The Big Spill (Slipmatt Remix) (Jal Premium)

HMV

out of this world



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got to be for real

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AND
EVEN AFTER ALL
22ND SEPT

soul

Reviews by Bob Jones



SYLVIA POWELL
Sylvia Powell
(album)

vital
release

deConstruction
Miss Powell has a lot to be happy about. Her debut album is nothing short of stunning. The songs are there, the voice reaches the parts and hovers between Afro-America and the roots of her homeland Africa. It seems 1997 is definitely the ladies choice. This is extreme talent that deserves to go all the way. Sing the song, sweet lady, sing the song. **10**

singles

PRESSURE DROP

Got To Be Real
Hard Hands

When it comes to innovation, nobody on this planet gets anywhere near Dave and Justin, aka Pressure Drop. They always come out with something fresh and extremely inviting. Yes, the wait has definitely been worth it! This is dirty street beats with a hint of soul. **9**

LUTRICIA McNEAL

Ain't That Just the Way
Telstar

This is a great cover of Barbi Benton's Seventies club classic completely overhauled with Stevie Wonder's "Livin' In The City" loop and a niggly guitar riff running in and out. The lady this time sure can wait – no problem there – and its swing to the centre ground could chart big time. Simple but so effective. **8**

CONNER REEVES

My Father's Son
Wildstar

Blue-eyed soul is, to some, a strange phenomenon. I mean, black music is for black people – right? Well yes and no. You can't alter the fact that when someone of a darker shade of pale opens up, you listen. But "soul" is a feelin' and, you disbelievers, this man Conner has dat feelin' – all over. Yes sir! **8**

NIGHT TRAINS

The Wave
Acid Jazz

What I love about the paltry amount of little warm weather that we call summer is that people make excellent slow, soulful music. It's the excuse for laziness on a sunny afternoon. Just like the ice-cream, this is smooth and tastes mighty good when the heat hits ya. Mellow, mellow, right on! **8**

YVETTE FAUCHE

Where This Is Love
Relentless

Oh yes. This has a somewhat haunting and simple appeal to it.

When I say "simple", the beats are almost non-existent. But this is the attraction and, with Yvette's wavering vocals, they float in to your head and stay there, going round and around. Yes UK sista, you've got it – no problem. **8**

BROWNSTONE

Kiss & Tell
Epic

These ladeez have the edge on most swing combos. For one, they can sing the panties off the competition and the tunes are always hitting the spot. This will chart, no problem or my name ain't Dr Bob. And that's the be all and end of it. So bloody infectious. **7**

ALIBI

Sexual Healing
Arista

Before we go any further, there are songs to cover and songs you don't tamper with ever. Never. Hallowed ground, don't even think about it. This is one of the latter and without sounding too purist, it's made for M. Gaye and no one else. Sorry guys, but do something else please! **4**

SOUL II SOUL

Represent
Island

A long wait for Jazzy & the crew. A long wait but anybody who uses the wonderful Paul Johnson on vocals and soulboy Simon Law on production coupled with the street talent of Dodge can, after all, do no wrong. This is pure Soul II Soul on that funky UK groove tip – and it works. **9**

LYNDEN DAVID HALL

Sexy Cinderella
Cooltempo

At last, UK talent to hold your glass up to. This man has a raw edge, he's attractive and not unlike Maxwell in his tones. No, I'm not making judgements, just very pleased that someone has produced him in the right direction. Look out, all those people on the other side of the pond, the Brits are coming. Superb stuff! **9**

albums

GINA BROWN

In His Own Times
Graptree

An up-and-coming vocalist on the modern US gospel circuit, Miss Brown has the ability to strike gold and take the message over that invisible divide in to the hearts of the record-buying public. The only thing that will hinder her chances is that she doesn't quite deliver that extra punch that's needed. Gina seems to be holding back. Maybe next time she'll give all. Nice album though – just nice! **7**

VIRTUE

Virtue
Jive

From the start these girls get my vote. The outrageous harmonies score almost top marks and the modern lyrics are straight from the pulpit, but don't let that put you off. Just listen to "Your Love Lifted Me" and you'll see what I mean. Inspirational soul from the top of the mountain. **9**

VARIOUS

Backbeat Acid Jazz Allstars
Backbeat

In case you didn't know, "Backbeat" is a well collectable imprint from across the pond in the US of A, orchestrated by the talented musician and all round good guy, George Mitchell. George fuses retro rhythms with today's noises from the street and always comes up with the goods. Top beats and worth looking at. **8**

ADINA HOWARD

Welcome To Fantasy Island
east west

Adina Howard's newbie makes it a very pleasant change to listen to a new r&b album that has catchy songs full of life and meaning and also samples 'n' beats that are equally as fresh. Vocals sway between hard and bitchy and whispering and haunting. Yes lady, a nice, well put together package. **8**

YVETTE MICHELLE

My Dream
Loud

With modern r&b scoring Top Ten points lately, it's really tempting to put this down. OK, it's obvious it's been constructed to go straight down the middle and capture the middle-of-the-road listener. But wait, this diva's vocals are individual enough to retain the support of the street. Lovely, modern soul produced from the heart! **9**

also released

singles

Shades – "Serenade/Tell Me Your Name" (Motown)

Mary J. Blige – "Everything" (Universal)

Total – "What About Us" (LaFace)

Usher – "You Make Me Wanna" (LaFace)

Blackstreet – "Fix" (Interscope)

Mark Morrison – "Who's The Mack" (WEA)

N-Tyce – "We Come To Party" (Party)

Gunwvine – "When Doves Cry" (Epic)

Lee-D – "Love Is On The Way" (BMG)

SWV – "Someone" (RCA)

Michael Stewart – "Fly Me To The Moon" (HipHop)

Joe – "The Love Scene" (Jive)

reggae

Reviews by Derek Bardowell

CHEVELLE FRANKLIN FEATURING BEENIE MAN

Dance Hall Queen
Island Jamaica

Taken from the forthcoming movie soundtrack of the same name, this is another female vocalist/male DJ combination that's set to rule the dancehalls. Sly & Robbie lace the track with a hype

"Murder She Wrote" style beat, occasionally adding a sample of Buju Banton's "Haffa Get You Tonight" for good measure. A stunning tune, all told. **9**



singles

RED RAT

Charlene

Studio 2000, Jamaica

I don't know what district Jamaica's Red Rat is from, but he knows some seriously dodgy characters. Remember "Shelly-Ann" and "Dwayne". Well, Charlene's crime is her attraction to men with stylish cars. On Steely & Cleevie's sparse "No Diggity" style "Copycat" rhythm, this track further enhances Red Rat's reputation as the best newcomer in ragga. **8**

LUCIANO & SIZZLA

Build A Better World
Greensleeves

Dancehall's new voice of the youth, Sizzla, alongside the mellifluous vocals of the messenger Luciano? Heaven or what? The Firehouse Crew digs deep into those mystical Seventies roots vibes to bring out the best in both artists. **8**

FREDDIE MCGREGOR

Reggae Ska
Greensleeves

The "Big Ship Ole Funk Ska" rhythm has the same ingredients that made Dave Kelly's "Joyride" rhythm track so popular earlier this year. A looped walking bassline, a tight beat and a joyous vibe. McGregor adds some fun-time vocals in what is a great appetiser for his forthcoming album, "Masterpiece". **9**

CAPLETON & ANTHONY B

Rising Up/Lava
Greensleeves

The Prophet's new laid-back chatting style blends well with the roots rhythm. However, it's Anthony B who again shows why he is the future of dancehall roots reggae. Combining prophetic lyrical realism, haunting vocals and an immovable conviction in his beliefs, "Lava" will make your hairs stand on end. **9**

albums

LADY SAW
Passion

VP, USA

Saw's producers are trying too hard. The Country & Western

rhythms need to go. Still her best album mind, but not the classic we know she's capable of. Nevertheless, the slackness (her strongest asset) remains a healthy element and "Passion" has a lot more depth than her previous albums. Saw isn't ready to relinquish her throne yet. **8**

VARIOUS ARTISTS

Reggae Hits Volume 22
Jet Star

When you get it, just fling it on your system, crank up the bass and let the music lick. Arguably Jet Star's best "Reggae Hits" release since "Volume 18", featuring former number hits such as "Moschino", "Romie" and "She's Having My Baby". **8**

THE SKATALITES

Ball Of Fire
Island Studios

Legendary rhythm band The Skatalites unite again to rework some of their classic hits. The sparky horns, uptempo beats and jazzy vibes sound as vivacious as ever on "Ball Of Fire". Hmm... I can just see Jerry Dammers bopping his head to this one right now. **7**

STEEL PULSE

Rage & Fury
Mesa/Bluemoon

The climate is right for legendary socio-political roots band Steel Pulse to reclaim their rightful place at the top of the reggae mountain. Musically, it doesn't quite match the potency of David Hinds' conscious lyrics, but I get the impression that "Rage & Fury" is the start of another "Handsworth Revolution". **7**

TWILIGHT CIRCUS

Bin Shaker Dub
M Records, Holland

This is "2001: A Space Odyssey" meets "Poltergeist". If you thought smoking too much weed or drinking too much Guinness punch would make you use another five per cent of your brain, try playing this little nugget at night. Most definitely the best release so far from the space-age dubists Twilight Circus. The music just screams for attention and only the most foolish record buyer will pass it up. **9**

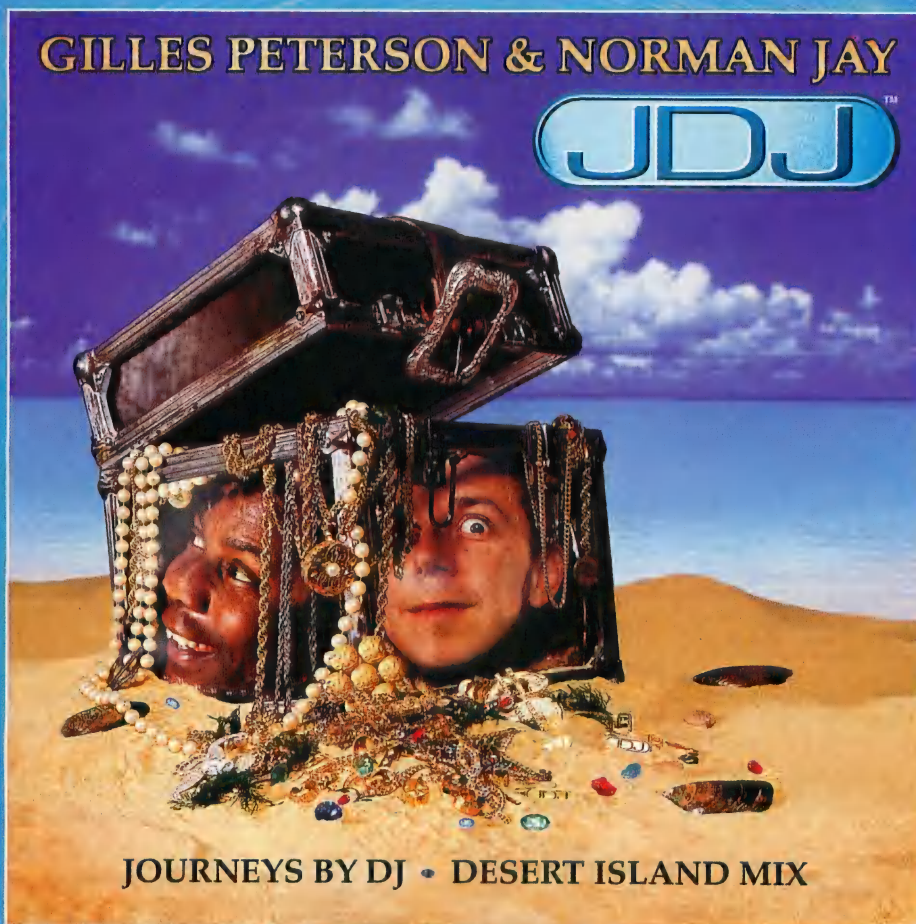
Key 10- Captain Caution 9- Roger Ramjet 8- Hong Kong Fury 7- Fred Flintstone 6- Deputy Dawg 5- Officer Dibble 4- Wife E. Coyote 3- Rosemary Sam 2- The Blotch 1- The Hooded Claw 0- Dick Dastardly

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AIR
Le Soleil Est Pres De Moi
Source, France
Wonderful beyond words.
"Le Soleil..." makes it a hat-trick of
genius singles for Paris' kings of the
new lounge sound. "Le Soleil..."
makes their adoration of The Beatles
clear, sounding like the most beautiful "Abbey Road" era
lament George Martin never produced. And "J'ai Dormi" is
equally brilliant, like Ravi Shankar and Lalo Schiffrin scoring
the closing credits to the saddest love film ever. **10**

vital
release

CORNERSHOP

When I Was Born For The 7th Time

Wiija

The coolest reinvention of self-cool since Kylie became a sex-pot. Like Beck discovering Brit-Asian hip hop, or De La Soul down a Lahore nightclub, this is an album fit to overflow with riotous good time vibes and chunk-to-the-max downtempo flava. The Beastie Boys of Bethnal Green? Possibly. **8**

ELIXIR

The Phobos Incident

Language

By turns darkly claustrophobic and jauntily breezy, Elixir are the more listenable side to the ever-esoteric Language label. "Magic Orange" and "Theme From Galaxians" work intricate melodies into haunting off-beat frameworks, but once the moody junglist vibe takes over and the storm clouds descend, it's time to head for cover. **6**

BEANFIELD

Beanfield

Compost, Germany

Somehow, thoughts of Germans and squiggly electronic jazz with loads of oomph in funk don't go hand in hand, but Compost has changed all that in recent years. The debut album project from label boss Michael Reinboth's outfit doesn't disappoint. All bases in the new electro-jazz network, from sly sleazy trip hop to noodling jungle, are covered in fine style. Recommended. **8**

SPACER

Sensory Man

Pussyfoot

Spacer's much-vaunted Luke Gordon is clearly an astute and talented producer, judging by the dense weave of influences and sonic patterns weaving their way through this album. The trouble is that for all his jazz suss, he simply refuses to let one or two grooves rule the roots when he can chuck

down tempo

trainspotting

Reviews by Calvin Bush

in thirty or forty, simultaneously. Experimental, but infuriatingly mercurial. **5**

ATTICA BLUES

Blueprints

Mo' Wax

Attica's Charlie Williams has a canny ear for lazy, blunted breaks, delicately layered strings and gentle, ear-nibbling basslines, as practically every tune hereon attests. The problems comes with his cod-soul singer Roba El-Essawy, whose monotone whinings would barely move molehills, let alone the mountains they're intended to shift. Where's that instrumental album when you really need it? **6**

VARIOUS ARTISTS

Mo' Plen 3000

Irma, Italy

Another top collection of lost Sixties and Seventies mad-funk shit from the Italian vaults. All aspiring David Holmes should check the wah-wah acid jazz (in the real sense) that is "Young Amazonia", and arguably the coolest cover of "Peter Gunn" ever in "Il Ballo Dell'elefante". Hammerin' Hammonds and hand-jives almighty! **8**

AKOTCHA

Sound Burger

Pork

Yet another of those whodunnit Pork mysteries. Falling squarely into line with the Hull label's manifesto - dopey beats, quirky melodies and eery, drifting, somnambulant samples - it's a fair collection of late-night reveries with which to pass time

by, but, like dining on fluffy clouds, ultimately a little insubstantial. **6**

DJS WALLY & SWINGSETT

Dog Leg Left

Ubiquity, USA

Two of America's pioneers of the new jungle/ambient/trip hop scene team up for an album that mixes its influences like Fanny Craddock used to mix her ingredients. Where Wally's "Genetic Flaw" had an impish perversity about it, "Dog Leg Left" explores darker terrain, particularly on the gothic soul weird-outs where Lisa Shaw adds vocals. **6**

also released

singles

SPACER - "Elements Of Twist" (Pussyfoot)
V-NECK - "At The Door EP" (Emote)
CHANTEL - "EP" (Essay, Germany)
EXCESS HEAD - "The Big Job/Hop Scotch" (10 Kilo)
FRIDGE - "Anglepoised" (Output)
DAVID MORLEY - "Tilt EP" (R&S, Belgium)
THE MEPHISTO ODYSSEY - "Mindropolis" (City Of Angels)
CORNERSHOP - "Brimful Of Asha" (Wiija)

albums

VARIOUS ARTISTS - "Sueno Libero" (La Douce, Italy)
DJ CAM - "DJ Kicks" (IK7, Germany)
PEOPLE LIKE US - "Hate People Like You" (Staalplaat, Holland)
VARIOUS ARTISTS - "Sound In The Eighth Dimension Vol. 2" (Astralwerks)
VARIOUS ARTISTS - "Spunk Jazz" (Ill)

singles

PARAGON

Dream Paradox

Evidence, France

A real throwback to the beautifully pulsing ambient dub landscapes the likes of Higher Intelligence Agency used to spellbind us with, "Dream Paradox" updates the sound of Balearic bliss with a typically French orchestration of strings and sighs. **9**

FLYWHEEL

Slowdown

Rita

Two of the best instrumental dope jams to have us spinning like Catherine wheels for quite some time. "Slowdown" oozes summer vibes like a melting ice lolly and its crazed flutey blowout is soon soothed by the flip, "Animal Beats". Animal? Maybe a rather stoned moggy in Stussy is what they mean. **8**

NORDIC SOUL SYSTEM

Nordic Soul System

Suvel, Sweden

About time the Volvo lot got down to some serious phuture muzik and with this five-tracker, they've announced their arrival like a Borg overarm smash. Jazzmatronic influences aplenty, as the untitled tunes hit the good-ometer repeatedly on the head, whether it's skamungous house or cool jazzy breakbeats. And one track especially is more new Med than a bucket of Ambre Solaire. Swede as honey. **8**

HIGH ALTITUDE

Shooting Star/Without A Doubt

Holistic

It's live jam time again, with Holistic boss Steve himself joined by Suliman Muhammed. Tablas, tough drum breaks and a honking sax make "Shooting Star" a wild-eyed joint, while "Without A Doubt" is the real killer, lazing itself on a sunny beach with a sweet bassline and even stickier atmospherics. **8**

DRUM ISLAND

Phizz EP

Apollo, Belgium

Better known as funky house types Those Norwegians on Paper, the Norwegian trio clearly remember the Swinging Sixties as well as the groovy Nineties. If "Phizz" was any more cocktail, it would come with a free glace cherry on top, while "La Danse Electrique" has highly dramatic strings and maracas, and enough charm to blag Brigitte Bardo's phone number, no less. **8**

SMADJ & SO

Bon Voyage

Freerange

From the home of The Jimpster, a completely different sensation.

African and Oriental instruments collide with a vaguely junglist drum loop and multi-ethnic atmospherics for something a bit special. Imagine the sound of Peter Gabriel's Real World label mashed up by the Black Dog - that strange, that different. **7**

A SMALL GOOD THING

Cooling System

Leaf

The best thing on Leaf since Sons Of Silence, this looks like it's a 33rpm, but rocks like a boulder rolling down Funky Street at 45. A cow-bell's always a winner, but throw in some deranged scratching, Western geetar twangings, a bumpin' hustlin' breakbeat and a throbbastic bassline and presto! Mayhem. **9**

APPLESEED

Bite The Flowers EP

Kingsize

The Hightower Set switch to Kingsize for bite at the downtempo core. And straight to the heart of it they go with three most fragrant pieces of mellow, downtempo tricknology. Melting moments aplenty on "Tiger Lily" and "Magic Rose" while "Black Orchid" is straight outta the Howie B book of goodness. **8**

DJ CAM

Bronx Theme

IK7, Germany

There's a DJ Cam "DJ Kicks" comp out there, so, as usual, there's also this exclusive, one-sided promo of his own contribution to the album. Drifting and ethereal in the extreme, all the usual Cam elements are present and correct - instruments tuning in and out of the mix, wavering beats and ghostly bodies. **7**

THE INTERLOPER

Dependency Culture

Octopus

Easing itself onto a soft bed of plush ambient furnishings, The Interloper's stealth is matched only by the sleepy resolve of these four tunes. From twanging Led Zep slo-mo boogie to sleepy-eyed ambles through half-speed jams, it's another sucker punch from the many-tentacled label. **7**

albums

STERNKLANG
Freestyle Spacefunk
Beat Service, Norway
Norway as the next Paris anyone? This is yet another triumph in rather unique, electronic sound-sculpting for the world's most northerly techno outpost. Heaps of organic jazz stylin' flows easily through a series of post-techno funk grooves that move from influences like Black Dog and Wagon Christ to DJ Shadow and Funki Porcini. **7**

Needs Must

The things that **MICHAEL REINBOTH**, one third of Beanfield and label-owner of top German jazzy roster Compost/Compose, simply couldn't live without.



Clean underwear

You know why. Calvin Klein. Jockeys, not boxers.

My clone

It's like my electronic partner, my alter-ego. You know, it sits right next to you. It's about having four ears or two minds (Eh? - Ed.)

Tommy Tate - "What Gives You The Right?"

It's a really rare indie soul seven-inch single, a real collector's item. I paid about £30 for it. It's strange and deep. This guy's singing about a girl

My Nike flip-flops

I got them in Thailand. I need them for fresh air on my feet. Are they originals? I hope so.

My portable TV set

It's a really rare one from the early Eighties made by Sony. One of the very first. I need it to watch all the football on television, especially when my team, Borussia Munchengladbach, are playing.

and asking what gives her the right to treat him like a fool. It's one of my all-time faves.

Massage

From my girlfriend. Or myself! Like every DJ, I have to carry a heavy record box so I sometimes have problems with my back. Thai massage is definitely best of all.

A pocket torch

I always carry one in my record box. I always have problems in clubs with wires and headphones, or there's not enough light in the DJ booth.

Coffee

I drink a lot of coffee, maybe three, four, five cups of coffee a day. Milky or cappuccino.

Spring and autumn

Because I hate summer and winter. They're too extreme. I prefer the twilight seasons. Also, my birthday is in October, which is the autumn.

Crackers

Like Tuck or Ritz, or any little salty snack. With cheese, or vegetables or just on their own.

Beanfield's "Beanfield" album is out now on Compost. Remixes by DMX Krew, Kruder & Dorfmeister, Ian Pooley, Ian O'Brien and Cosma will be out in November

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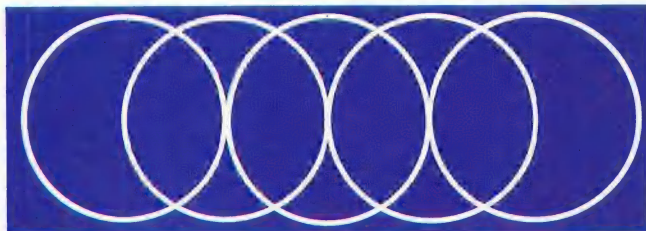
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RUDE SYSTEMS

Fancy turning your your flash new motor into a night-club on wheels? Want to increase your chances of pulling when you stop at the lights? Forget handbrake turns and go-faster stripes. Check out Muzik's guide to car stereos instead



SMART stereo in your house? Naturally you need it, as we say around these parts, to rock da house. Demand only the best audio fidelity when out clubbing? Why of course. You can't possibly expect to have a good time when the high end has disappeared into a miasma of lager-soaked sloppy aural wobble and the bass bins have sound like they have five tons of fag ash piled in them. So, why oh why do we spend £30 on a pair of speakers and only a tad more for a stereo for our car? You don't want to hear the music when you're obeying the speed limit on the motorway for seven hours? Prefer the sound of tarmac under tyre and wind rushing past window? Didn't think so. You may have thought that Halfords was the last word in car stereo technology, but think on. Double smart systems are available for your cruising enjoyment for comparatively moderate investments. The discerning music listener should read on.

The Man, it seems, when it comes to fitting a pukka in car hi-fi, is Mike Wells, based in Fulham, South West London. He has put severe set-ups into cars for the likes Rod Stewart, Elton John and, erm, Rowan Atkinson, as well as music industry figures, many of whom rely on their car stereo to give them a picture of how the hell the recording they're working on is sounding. Many DJs have powerful systems in their cars, partly because they need to have the reference for their work in progress, but mainly because they're serious about sound.

"A lot of people balk at the price of some of this gear," says Mike, "but when you're talking about £350 for a Kenwood CD player which rotates through 180 degrees when you leave the car, leaving a blank panel so no-one knows there's a nice piece of gear there, it's not so much." He also makes the point that the "head unit" as it's known (the bit of the system you actually shove your CDs or cassettes into) has to house the mechanism for the CDs and cassettes and a high performance amplifier in a box the size of small letterbox. And that it's not cheap. It also needs to work in a tremendous temperature range, from when your car resembles nothing less than a greenhouse inside a blast furnace on those hot summer days, to when you're scraping the ice off the window in the winter. Plus the CD player mustn't skip every time you go over a lump in the road larger than an Oxo cube. And when you consider that at the real high end of the market, for example the McIntosh system, prices are around the £1,800 mark for the head unit alone, £350 starts to look very cheap.

"You need a good head unit as a starting point," explains Mike, "and decent speakers, because speakers are the voice of the system. Once you get more serious about it, you can think about by-passing the head unit's internal amplifier and putting a more serious one in the boot."

There's a fairly stunning array of gear at Mike West's showroom, including the Clarion in-car televisions which look the little affairs you see on aeroplanes. They swivel out and you can watch any channel you like, although not, of course, while you're driving (when you release the hand brake, the picture goes off). You can also plug in a video player and there is an option to have a tiny wide angle camera put on the rear bumper which is activated automatically when you select reverse. No more accidental child squashing or lamppost felling! He can also install Tec Mobility's Route Planner which he's got in his beloved Porsche. It can get you from anywhere, to anywhere. You just tell it where you are and where you're going to, and it will tell you which turns to make. If you take a wrong turn, it knows and guides you back on to the straight and narrow. Mike recently used to it to find his way to a hotel in the south of France. How many DJ drivers could do with that installed in their car?

But we're here to investigate the options for listening pleasure at high speeds. "We have a lot of recording engineers who come to us to kit their cars out, and they use it as a reference," says Mike. "We've done anybody who's anybody, the word gets around."

Sat outside the showroom is a Jaguar. It's owned by a chauffeuring company called Anderson Young who ferry a lot of music biz bigwigs around. The McIntosh system they put in cost several thousand pounds, but on the CD they play me to demonstrate the system's quality, you can hear the singer lick her lips. And it sounds as clear at 70 mph. Needless to say, this stuff isn't the mobile boom box gear that the government recently announced they'll be cracking down on. "That stuff is the equivalent of a kid putting a playing card into the back spokes of their bicycles, really," sneers Mike. "Because they can't afford high performance sports cars, they put in high performance audio really for the benefit of the passer by. He wants to be noticed, he wants to make a noise, frightening old ladies and setting car alarms off. It's just pose. They normally have no idea about speaker enclosures, so it's normally louder 50 feet away from the car than it is inside it. We don't do that type of system. We do put bass re-inforcement systems in cars, but it's for making a bass drum sound like a bass drum and tamps to sound like tamps. So when you listen to the 1812 Symphony, you actually feel the cannons going off." Or when you slip Daft Punk's "Homework" into the CD player, you actually feel the 909 thumping you in the stomach. Yuss.

Before we take a scoot around what's available on the market at the moment, what does Mike think the average, good quality system would be?

"With a CD player and a tuner, the speakers, amp, all fitted, you're looking at £750. It then goes on all the way up to £8,000 if you like. Some installations can take up to two weeks, there's a lot of work there."

Mike Wells can be contacted on 0171-381-0789 or 0171-381-4742.
His workshop is located at 57-63 Star Road, Fulham, London W14 9QN

CAR STEREOS

in order to stay competitive. It was Kenwood who then brought out the system known as Stealth, where the front panel retracted into the dash to be covered by a metal plate. The newest version is known as Mask, where the front panel reveals itself as you switch on the ignition. Here are a few examples of how to make your car sound better than your living room stereo.

THE most popular brand at the moment is Kenwood. They were the first company to offer free insurance for their equipment (if it gets stolen, they'll replace it), an offer which the other companies soon had to incorporate



1 ▲ The McIntosh head unit. Check out its chic Seventies retro styling, its superior sound quality and its £1,800 price tag.



2 ▲ A McIntosh installed in a particularly lavish Jag



3 ▲ The amp in the Jaguar's boot.



4 ▲ KENWOOD KDC 4050 £249.99

"For an inexpensive unit, this is a good one for someone who's just starting," says Mike. "It's a bog standard, face off tuner/CD, which doesn't have RDS (Radio Data System which gives you traffic reports) and it won't run a CD changer. That's about as cheap as you get. There's a decent built-in four channel amplifier. I would go for something that was more upgradable. For example, a CD changer is so convenient — you put a magazine of six or ten in the boot and you can select the them from a remote control. To upgrade, make sure you have pre-out RCA out plugs, so you can by-pass the internal amp and add a separate one."



5 ▲ KENWOOD KRC 850R SYSTEM ES. £349.99

"This is a cassette/receiver head unit which gives you the ability to switch off and leave the car without having to take anything with you," says Mike. "It's a pain when you've got your phone, your case and all the rest of it. Switch this off and it just rotates leaving the black panel."



6 ▲ CLARION VRX 837 OR, TV/CD PLAYER/RECEIVER £1,200

You can't watch the television while you're driving, that would be both foolish and illegal (*Oh really?* — Ed). But you can gaze at it while you're parked and you can listen to television programmes. "It's also the information screen when you're playing the CD or the radio," adds Mike. There is also a new navigation system being introduced which will interface with it, turning it into the all singing, all dancing in-car gizmo for all your needs, apart from washing up, obviously.



7 ▲ MACROM 4221 £159

A typically slender and finned amp for installing in the boot. This model is recommended for use with the McIntosh System and retails at £159. Its three channel amplifier will power a pair of speakers and a sub woofer.



8 ▲ Mike Wells' own Porsche with the fearsome rack of amps on display: two Genesis DA 110s and a DM 200.



9 ▲ SONY XRC 650 RDS £369.99

Mike: "This has the large display and a nice rotary knob, which is easier to use than most switches. Anyone who wants a reasonable tape deck, this is a good place to start."

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THE NEXT FIVE

- 2 STEVE CANE (speed garage mix from Rugby)
- 3 RICHARD DINSDALE (hard house mix from Camberley)
- 4 JESSE ELLIS (progressive house mix from Carmarthenshire)
- 5 SIMON BRIGGS (progressive house mix from Swanley)
- 6 DANNY T (techno mix from Sevenoaks)

OCTOBER 1997 WINNER

NAME: Mark Ball aka Mark II
CONTACT: 0171-633-0186/0958-632-499
BORN: London, 1976
EXPERIENCE: "I got my first set of decks in 1992, and I was already playing at house parties and pubs around London. Then a friend of my Mum asked me if I could play a garage set at a night she was promoting at Turnmills before Trade. I've always played drum & bass but I welcomed the



opportunity and started playing garage out but listening to drum & bass at home. I'm so pleased I've won this as I can now just play what I want!"

FAVOURITE DJS: DJ Hype, Ray Keith and LTJ Bukem

FAVOURITE CLUBS: AWOL when it's at the Ministry, Movement at Bar Rumba and Metalheadz Sunday Sessions at The Blue Note

FAVOURITE LABELS: Metalheadz, No U-Turn, Good Looking and Ganja

ALL-TIME FAVOURITE TRACKS: Criminal Minds - "Go With The Flow", LTJ Bukem - "Music", Alex Reece - "Pulp Fiction", Goldie "Jah", Source Direct - "Black Rose"

WHICH DJ SHOULD MAKE WAY FOR YOU AND WHY: "I don't think any DJ should make way for me, but I do think there are a hell of a lot of DJ's playing out who aren't worth what people pay to see them. People should listen out for new talent more. It really is a case of who you know, not what you know. I know DJ's who have made it just because they know someone and others who are so good but don't have the right contacts."

WINNING TRACKLISTING: Arcon Two - "Skyland", DJ Rap - "The Smart Steppa", Future Forces Inc - "Point Of Origin", Boymerang - "Technology Remix", Source Direct - "The Crane", Lemon D & Dillinja - "12.01", Danny Breaks - "Kosmos", DJ Die and Suv - "Out Of Sight", Ed Rush and Fierce - "Locust", Stakka and K-Tee - "Orange Sunshine", Appaloosa and DJ Dream - "Chord Data", DJ Krust - "Set Speed", Adam F - "Circles", Danny Breaks - "untitled", Ray Keith - "Chopper (Remix)", Origin Unknown - "Valley Of The Shadows", Lemon D & Dillinja - "Violent Killa"

MUZIK'S VERDICT: 21-year old Mark lives above an off-licence within a stones throw of Muzik Towers and threw us 90 minutes of tearin', and we mean tearin', drum & bass action. The tape starts with rolling beats and basslines and ends with rolling beats and basslines, with barely an ambient breakdown in sight. Not to say you couldn't listen to this at home with it's seamless mixing. It's also a no sell-out tape featuring all the superstar artists and labels of jungle, No U-Turn, Ram and Reinforced to name but three. Particular high points are Boymerang's remix of "Technology" and the classic Adam F's "Circles", but the tape doesn't dwell in the past. Like jungle itself it's all about being progressive and with jungle diving underground while the public and media shine the spotlight on other genres (speed garage for example), we're once again given the chance to listen without prejudice to the most exciting music of the Nineties. Metalheadz, we want to see this man warming up at the Blue Note before the year is out. Get on him!

THE CREAM OF BEDROOM BEDLAM WINNERS DIRECTORY

CHILL OUT: Simon Cross (Hertfordshire 01582-766-748)

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 (Essex 01255-671-395)



Philip Jones & Sean Martin

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 Colin Millar (Edinburgh 0131-659-5192)

Philip Jones & Sean Martin
 (Birmingham 0121-749-3069/0121-747-6207)
 Paul Wallace (Middlesex 01553-774-796)

HARDBAG: DJ-K - Kevin McDiarmid (Widnes 0151-424-0901)

ECLECTIC: Steve Bridger
 (Birmingham 01527-521-067)

Lindsey Edwards (Coventry 01926-429-264)

Tat - Andrew Tattersfield (Chesterfield 01246-205-489)

Joseph Shanks (Canverley, Surrey 01276-646-63)

HOUSE: Cliff Chaudhury (London 0181-314-5270)

Alison Marks (London 0181-208-0789)

Gian-Paolo Arpino (Cardiff 01222-495-046)

Dave Purnell (Leicester 0116-270-6955)

GARAGE: Martin Lodge - Housemartin (London 01992-714-645)

PROGRESSIVE HOUSE: Marcus James (London 0976-899-674)

TECHNO: Rob Collman (London 0181-200-6620)

Rick Hopkins (Stevenage 01438-362-775)

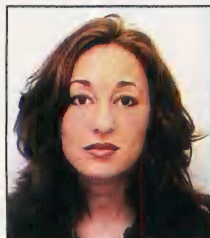
Tony Jones (Portsmouth 01329-280-266)

Simon J (Chester 01557-330-343)

Andrew Morrison (Oxford 01865-726-795)

Timmy S (London 0181-856-8549)

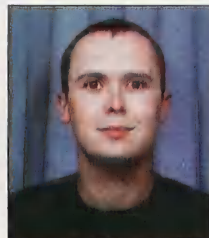
Please send all Bedroom Bedlam tapes to Ben Turner at Muzik Magazine, King's Reach Tower, Stamford Street, London SE1 9LS. All tapes must include a passport-sized photo and a full tracklisting with artist, track title and label.



Alison Marks



Marcus James



Simon J



Timmy S

DEMO DERBY TOMORROW'S PRODUCERS TODAY

NAME: Manitou

CONTACT: 01429-222-609

MUZIK'S VERDICT: Kicking in with a bad-ass breakbeat, Manitou deliver acid-tinged break-led drum & bass/electronics. Slightly abstract but not too noodly, "Salvo" rolls at a steady 130 bpm ensuring as much action 'avin it on the dancefloor as listening pleasure tucked up with your Ovaltine later that night. "Inertia", the dictionary definition of no movement, betrays it's title with a hip-swinging mellow breakbeat showing off the other side of Manitou's nature. **7**

NAME: Stick

CONTACT: 0171-284-1137

MUZIK'S VERDICT: Dead Can't Dance meets Depeche Mode and Slayer at a party and decide to have a jam. Ian McKewan and partner Ivan Riches of thrash gospel group Stick turn up and record the result which they call "Lord Of The Dance". F***ing weird, dark and evil. "Shake Those Wobbly Bits" lives up to it's silly name. Extremely early electronic sounds probably made with a stick battle with a man saying "Shake those wobbly bits" and completes the shittiest demo ever written. **1**

NAME: Sumo Arseman

CONTACT: 0115-956-5297

MUZIK'S VERDICT: Another silly name but a better vintage this time around. "Fake Rate" is sweeping ambient breaks developing into drum & bass later on. Mr Arseman cranks it up until we're fairly coasting, then it all goes downhill and the brakes fail... boom! "Trust" don't come easy but we can rely on Sumo here with a sublime chugging, dubby workout that again builds but keeps its original vibe. Well done, Arseman. **6**

NAME: Time Will Tell

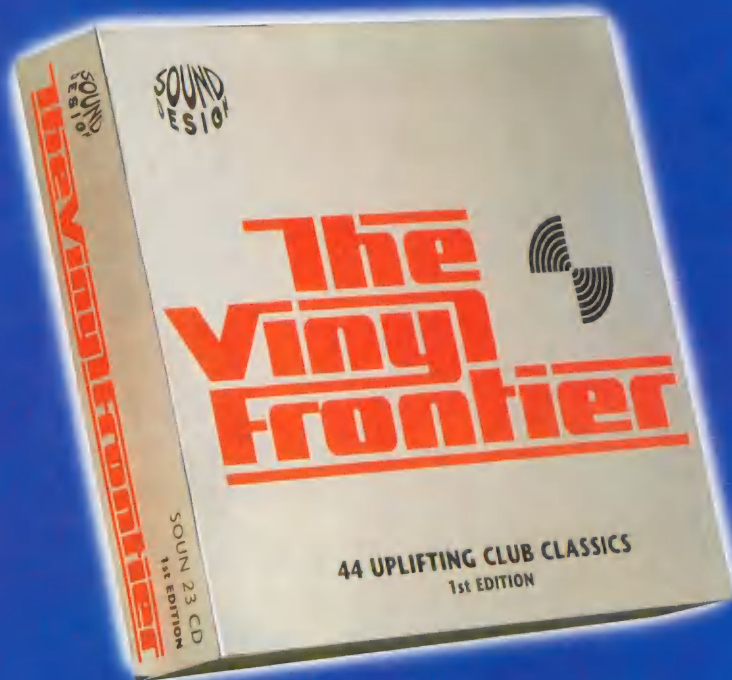
CONTACT: 59, Brailsford Road, London, SW2 2TB

MUZIK'S VERDICT: Slow to build in the nicest, jazziest way, David Almeida and Tom Baxter programme an enticing beginning to a sparkling drum & bass journey taking in a lot of different musical sights along the way. Driving breaks alternate with long breakdowns and echoing synths. Professionally sequenced, they give no hint of only being at the demo stage and will surely go further. **7**

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Art attack!! Club culture beware!!

They live in warehouses. They wear ties at funny angles. They hang around on street corners conceptualising old ladies. They are "artists" and now they've come for club culture.

PIGS pickled in formaldehyde. Tramps paid to be living exhibits. Building blocks made out of blood and faeces. Blur teaming up with Damien Hirst, Kylie Minogue with Sam Taylor-Wood. All publicity-raising stunts that the luvvies of New Brit Art have used to capture the public attention recently, as much for the star factor as for any intrinsic aesthetic value.

So far, they've steered clear of clubs. They're a hotbed of creative talent, yet clubs have rarely been given the critical artistic touch. Until "Assuming Positions", an new exhibition at London's ICA. Not all the pieces are club or music based – there is typical arty nonsense in the shape of a photo of a naked woman unleashing jets of flame from her vagina – but those that are skillfully play with different aspects of club culture.

"Video sculptor" Hilary Lloyd stalks punters in clubs, invites them back to her house and then makes films about them. At "Assuming Positions", meanwhile, her video diary of Heaven resident Dominic Franks details his dull taxi journey to and from the club on a Saturday night.

"All too often we see DJs just spinning records in clubs at night. I wanted to put across what we don't see, the sheer relentlessness of their job."

Martin Green, promoter of the Smashing club, and celebrity fashion designer Patrick Whittaker have installed an intriguing "Audio Environment" in the gallery.

"It was liberating because we only had to think about the space and not the audience," explains Green. "We could explore the darker side of easy listening and form a bridge with modern electronica." Included in the mix are lonely hearts telephone messages and a bizarre recital of an "A-Z of Crossroads". "We used the nuttiest stuff," laughs Whittaker, a self-confessed trainspotter of Italian film soundtracks. "It was our attempt at being arty but without being up its own arse."

There's also Piotr Uklanski's illuminated "Saturday Night Fever"-style dancefloor where you can shuffle to chunky New York house in time with the flashing disco lights. He terms it a "pulsating stage for a party about to happen".

So does "Assuming Positions" actually tell us anything new about clubbing?

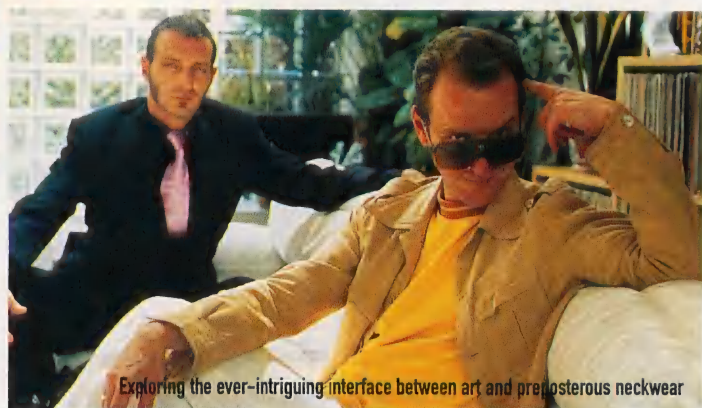
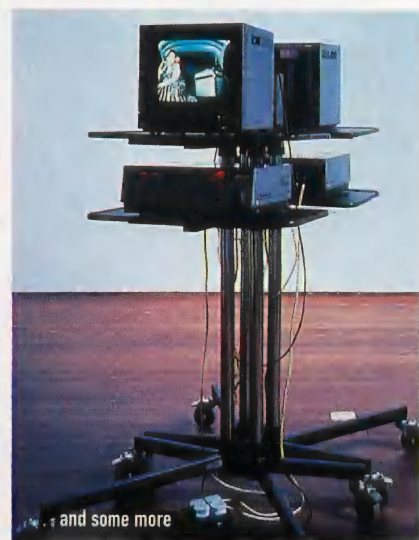
According to Russell Haswell, artist and hyper-eclectic DJ, it's a reflection of the new pop sensibility in art – everyone's an artist these days.

"In many ways it's just another show but at least it's infiltrating the system, letting non-artists subvert the nepotism of the art world."

Like the best art, it throws up more questions than answers. Chancers riding on the back of the most vibrant youth culture for decades, or a provocative and challenging examination of clubland? Make your own mind up. See you there, dahling. Mwaah.

words Kieran Wyatt

'Assuming Positions' shows at the Institute for Contemporary Arts, The Mall, in London until September 28



SOFA REPORT

Reviews by Calvin Bush, Kevin Braddock, Michael Bonner and Piers Townley



**AXE –
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A definitive guide to the tub-thumping sound of Brazilian drums and other instruments, from the afôxe to the vibraphone. The CD-Rom has great video footage of each instrument, allowing you to build up

your own batucada bonanza, while there's a separate CD with just the samples for those without computers. Excellent. (CB)

THE GUTTERSNIPES NUMBER 5 Fanzine

The deviant work of a pair of drug-addled Communist scousers, and hence essential toilet literature featuring eye-witness accounts of the Beastie Boys' 1987 Liverpool riot

gig, an A-Z of Adidas "trainees", anti-big beat polemics and, paradoxically, loads of Wall Of Sound-related bits. Available for a mere quid from 43 Latham Avenue, Runcorn, WA7 5DT. (KB)

STATE OF BASS

**Written by Martin James
Published by Boxtree**

Everything you wanted to know about jungle but were afraid to ask.



Except, perhaps, for the real names of all those alias-hiding DJ dons. Subtitled "Jungle – The Story So Far", Muzik journalist Martin James comes up trumps with an in-depth examination of jungle's roots, history and even a recommended listening guide. (CB)

FILM OF THE MONTH

FACE

Director: Antonia Bird

Released: September 19

BEST known for her searing social commentaries "Safe" and "Priest", director Antonia Bird opts this time for a dark, wildly violent tale of south London criminals, underscored by Scorsesean themes of loyalty, redemption and greed.

The film follows a gang of five robbers, led by Robert Carlyle, which comprises a veritable who's who of British screen thugs – including Ray Winstone ("Scum" and "Quadrophenia") and Phil Davis ("Quadrophenia", and Alan Clarke's tale of football hoolies, "The Firm"). Together, they pull off an audacious



"Och, gie us the junk, man... Oh sorry, wrong film"

heist, only to discover that someone has whacked the sweet old couple who were hiding their spoils, their getaway driver (Blur's Damon Albarn), and done a runner with the money. They figure it can only be an inside job.

An increasingly constricting sense of

paranoia and claustrophobia envelops them as they realise they can trust no one, least of all themselves. Finally, driven by desperation and greed, the surviving three steam into a police station where the money has been stashed, tooled up and bordering on the psychotic, and the

whole thing swiftly becomes a blood-spattered orgy of destruction. As, of course, it would. Carlyle, as Ray, is totally watchable, like the true Method man he is. He broods introspectively at every turn, a man forced into a situation he finds increasingly

repulsive (shades, perhaps, of Pacino's Michael Corleone in the first "Godfather" film). Winstone and Davis, though initially menacing but ultimately pitiful figures, are adept at this kind of dark, low-key realism, and even wee Damon, bless his cotton Chelsea top, turns in a decent enough performance before succumbing to a particularly brutal end.

If you're expecting a "Reservoir Dogs" in Streatham, then forget it. This is an emotionally fraught, relentlessly downbeat film raising the question of how far will you go to satisfy your greed. And if that involves pulling a shooter in a nick, all in the name of a few quid, then this is the film for you. **8**

words Michael Bonner

Rushkoff your tits

Is DOUGLAS RUSHKOFF America's answer to Irvine Welsh? With his latest novel, provocatively named 'The Ecstasy Club', set in a drug-rooted sci-fi rave landscape, it's time to see if the celebrated author is jumping on the club culture bandwagon

LIKE Alex Garland's "traveller hell in Thailand" blockbuster "The Beach", Douglas Rushkoff's debut novel "The Ecstasy Club" follows the trajectory of a group of idealistic twenty-something's trying to create their own temporary autonomous zone. When narrator Zach and his friends (charismatic visionary George Duncan, his girlfriend Lauren, scam merchant Brooks and smack addict Henry) discover an abandoned piano factory in the warehouse district of Oakland, California, it becomes a venue for them to enact their dreams of hosting the wildest raves in the West. And to live out their theories of utopian communal living.

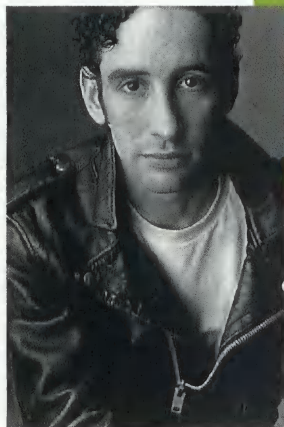
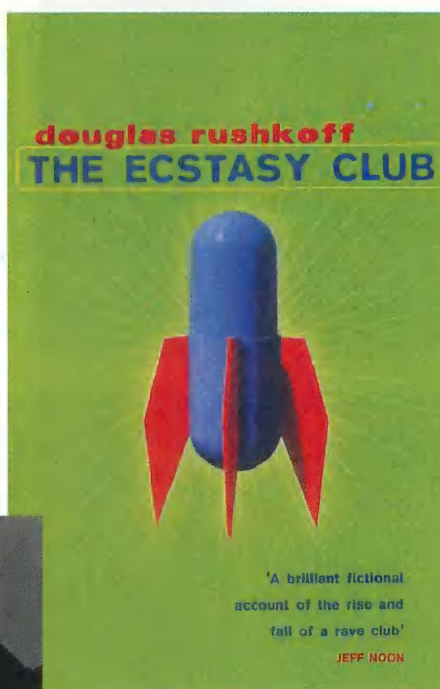
Their ambitions, however, follow the same psychological model of E itself. An initial high – successful parties, mutual harmony, healthy group dynamic – quickly degenerates into a nasty comedown, complete with sexual jealousy, paranoia, tension and power games.

"I don't know whether you could say I was actually involved in the West Coast rave scene" admits 35-year old Rushkoff, who shot to fame back in 1994 with his hackers, drugs and techno culture-inspired "Cyberia". "But I was really inspired."

But is inspiration enough to make "The Ecstasy Club" a credible tale of dance music and drugs? Particularly when the writer himself admits he's only taken the drug at a rave once. And that he doesn't go clubbing any more, preferring to stay at home and listen to his "Journey Into Ambient Groove" CDs.

"To me, the rave scene and ecstasy are just not synonymous," claims Rushkoff, citing Ecstasy's popularity pre-rave as proof. Yet the whole premise of "The Ecstasy Club" rests on the assumption of a certain synergy between MDMA, electronic beats and the interaction of a close-knit group.

"The drug and the subculture have defined and



fostered each other," he says of Ecstasy and raves. Nevertheless, right now, chemical fiction equals crazy bank balance. You only have to look at the retail frenzy surrounding Irvine Welsh's "Ecstasy" to see that.

So the question is, does Rushkoff's tale convince and does it actually throw any new spins on the scene itself? Well, yes, but only when you ignore the highly crass sex scenes, the continual mapping of Ecstasy culture onto Sixties psychedelic models (do we really need to hear about Leary, Kesey and The Grateful Dead yet again?) and the rather dull and unconvincing knowledge of the music. Is it garage or gabba or even prog house they're playing at their raves?

What Rushkoff does get absolutely right are his characterisations. There are

also some sharp insights into the mythologisation of the club scene.

"Events are only real in the present tense," ponders Zach near the end. "Before they happen, they're hype, and after they happen, they're spin. A rave is more about the flyers and the folklore than it is the party."

Which makes "The Ecstasy Club" an entertaining, if not quite essential, addition to the deluge of "spin" that already exists.

words Bethan Cole

'The Ecstasy Club' is out this month, published by Sceptre

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TRAINSPOTTING

Directed by Danny Boyle

PolyGram Video

"Trainspotting"

Fever Part 2, as a new edition of the video is released with 15 minutes of extra footage never before seen, Underworld's "Born Slippy" video and a new green sleeve, presumably to tie in with the team's latest production "A Life Less Ordinary". (MB)

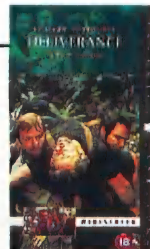


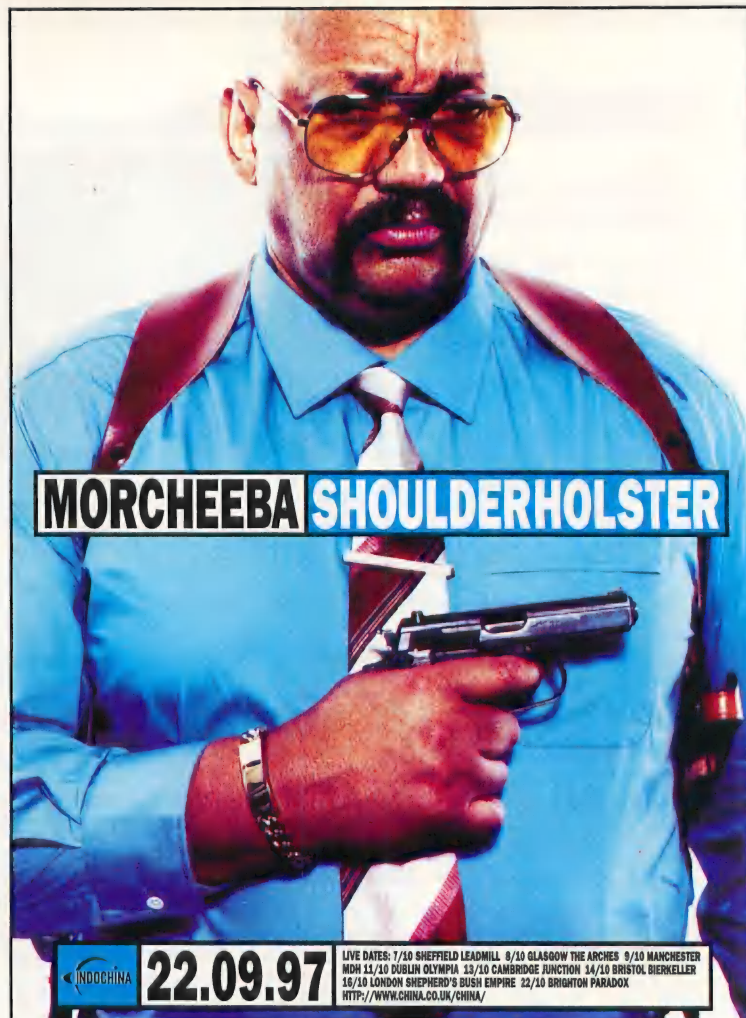
DELIVERANCE

Directed by John Boorman

Warner Home Video

In what's easily his finest hour, Burt Reynolds stars as an Atlanta businessman who, with three pals, tries to recapture the pioneering spirit by shooting rapids in the Appalachians. Hounded, shot and tortured by the local rednecks, the film, which was originally released in 1972, is a nightmarish struggle for survival and perhaps the greatest male action film ever made, with director Boorman pushing his cast through a dark, primitive world, cut off from civilisation, populated by inbreds and monsters. Oh, and it's also got the legendary "Duelling Banjos" scene too. Best watched along side Walter Hill's similarly-themed "Southern Comfort" for real shit-kicking entertainment. (MB)





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Techknow

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SOMEDAY

soon, the age of pissed-off bedroom jocks moaning about rude record shop assistants will be no more. Think of it, you will be able to trawl a mailing list or scan the Muzik letters page without encountering this little man (and it's nearly always a man) with his tale of woe about the UR white labels under the counter. In fact, if the first batch of record retail outlets on the Net have their way, our bedroom DJ friend won't even have to leave his bedroom except for the occasional pub gig.

Buying your essential tunes over the Net is set to become the shopping trip of the future. With on-line commerce increasing in popularity (and, more importantly, economic viability), it's becoming easier and easier to purchase what you want over the Net, whether it's a helicopter, a pair of socks or the new Ballistic Brothers album you're searching for.

Undoubtedly, the biggest reason for this great leap forward in on-line interactivity is the confidence factor. Previously, you would think twice about giving out your credit card details over the Net for fear of some hacker or other using your account to finance a particularly mad month in Bolivia. On-line shopping is now a far safer commercial activity. After all, you do trust the people you pass your card details onto over the phone, don't you? So why should e-mailing your details to a safe, firewalled address be any different?

The number of outlets for your credit card on the Net has exploded in the last six months. On-line surveys claim that up to 30 per cent of surfers have tried on-line commerce for size and, when you consider that there are now an estimated 50 million on-line, that is a very large shopping crowd. While there are no exact figures available to gauge those who shop for boom tunes over the Net, the increasing number of record shops offering e-mail order indicates that business is good.

While there is the occasional stand alone on-line



operation, most also have High Street or equivalent. London stores such as Tag Records (<http://www.tagrecords.co.uk>), Rough Trade (<http://www.roughtrade.com>) and Mr Bongo's (<http://www.mrbongo.com>) all have excellent on-line shopfronts, allowing you to do the same amount of browsing without having to elbow hordes of sweaty trainspotters out of your way.

Once you've made your choice, the rest is really easy. Simply fill in your order form, add those credit card details, press the send button and wait for the postman. Occasions of on-line fraud are dramatically decreasing so you can rest assured that the details have gone to the right address. Some stores even offer an opt-out clause: order your tunes by e-mail and phone in your credit card details within the next 24 hours. Though why you think this is safer than a simple e-mail is your business. Credit card fraud is not just the preserve of the Net...

Of course, future developments in Net software may well make the idea of this brand of on-line commerce obsolete. How about software which will allow you to purchase music over the Net and have it "burned" onto a CD on your PC or Mac? Or a jukebox which will allow you sneak access of tunes almost as soon as they're mixed in the studio? The possibilities are endless. For now, though, we'll stick with the on-line stores. At least, as our bedroom DJs will all agree, they don't have chips on their shoulders.

BYTES AND PIECES

★ Despite an hour of concentrated clicking, we still couldn't find a site dedicated to the ins and outs of living in a house with someone called Egg. The return to college of student types in the coming weeks should sort that out, and we can confidently predict at least a dozen "This Life" sites by the end of October.



★ Although in need of some details and information beyond basic biography, the Blaze site at the Slip 'N' Slide page is a good starter for now. If you've fallen under the spell of that "Basic Blaze" album in the last few weeks, you'll want to have a look at <http://www.breaks.com/kickin/frames.htm>

★ Order a slice of premier New York pizza by visiting <http://www.flyingpizzas.com>. And if you want to know what you should tip the delivery man, the place to go is <http://www.cis.columbia.edu/homepages/gonzalu/tip ping.html>. Besides pizza deliveries, you can find out the correct tipping procedure for all manner of services.

★ The Lollapalooza site, <http://www.lollapalooza.com> puts most UK festival efforts to shame. The pages for the travelling US jamboree have all you need to know on who's doing what with who where and when while the show rolls around the States.

★ Our Caner of the Year Mark Jones still hasn't made it to the FBI's Most Wanted, but not for want of trying. Check who's out there live and loose at <http://www.fbi.gov/mostwant/tenlist.htm>

★ News from Norfolk of a Sunday afternoon fete which received a High Court injunction from the local council. Local villagers thought that the sedate Sunday afternoon charity fund-raiser was actually going to be some sort of nasty rave or dance party. The reason for their suspicions? The posters for the events featured a big bright smiley face.

★ All sorts of wonderful samples and freebies (from frisbees to deodorants) are available (after answering a few market research questions) at the click of a button from <http://www.filinet.com/~tyranny/freemain.htm>

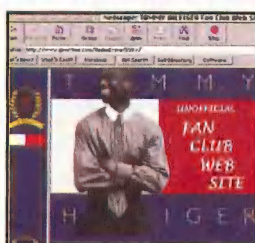
★ Quiet of late, you can find out all that you could ever possibly want to know about Chris Morris at <http://www.koekie.org.uk/funnel/index.shtml>

★ Now that there's finally a new Coldcut album on the way, watch The Pipe for smoke and details of what's happening with the Ninja Tune clan. You'll find The Pipe ready for taking at <http://www.southern.com/pipe>

★ Give your opinion of what the hell goes on in the mind of Old Dirty Bastard by typing with the Clan at the Wu-Tang's official unofficial page at <http://www.io.org/~kev/>

CLICK!

Mouse-traps of the month

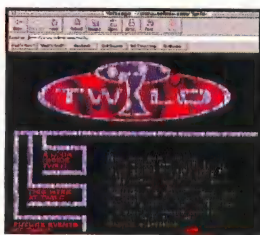


Tommy Hilfiger Fanclub

<http://www.geocities.com/RodeoDrive/5597>

Not as lurid as one of his jackets but still on the case when it comes to dropping that name, the Tommy Hilfiger Fanclub website has a grand selection of logos which may come in handy for the aspiring

bootlegger. Other than that, you can get the lowdown on the coming season's highs (or lows, depending on your point of view of the fashion world), a selection of cuttings on Hilfiger himself and some celebrity bits and bobs. Still in the early stages, the site lacks a sense of humour.



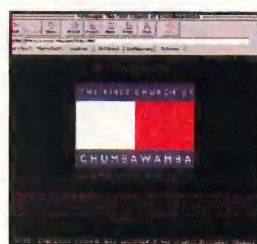
Twilo

<http://www.netmix.com/twilo/>
Home of the New York nightclub where Sasha and

John Digweed have a monthly residency bringing their brand of house to the Yanks, this Twilo site has all you could possibly need to know about the venue. Technical specs, photos of the dancefloor, upcoming DJs - you name it, this site supplies it. A quick click back to the Netmix site will give you access to dozens of top DJ mixes including recent sets from Laurent Garnier and Roger Sanchez.

Chumbawamba

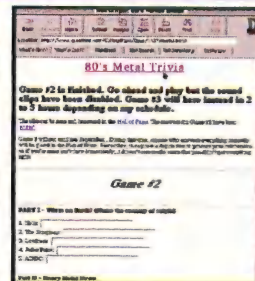
<http://www.chumba.com/index.html>
Celebrating the rise and rise of the Eighties agit-poppers from benefit concert regulars to Radio One roadshow old hands, this Chumbawamba site has everything you could ever possibly want to convince you that "Tubthumper" doesn't mean Chumbawamba have



changed sides. Instead, there are diatribes on Girl Power, the on-the-field antics of Burnley FC and striker Robbie Fowler and the plight of the Liverpool Dockers. Oh yeah and a plug for the "Tubthumper" single and album. Capitalism - what a bitch, eh?

Eighties Metal Trivia

<http://www.geocities.com/CollegePark/Quad/1137/metal.html>
More reminders from the decade that taste would rather



not remember, as this Eighties Metal Trivia site allows you embarrass your nearest and dearest with how much you can recall about such Eighties cucumber trouser folk as Twisted Sister, Hanoi Rocks and The Scorpions. And if you manage to reach the stage of game where you can answer questions on such luminaries as Helix and Loudness, there really is no hope for you.

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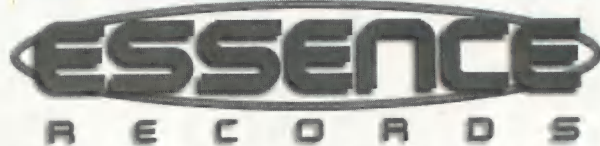
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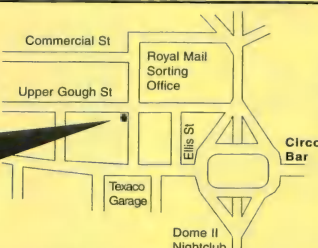
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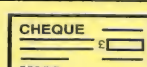
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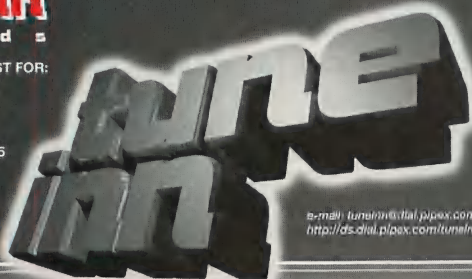


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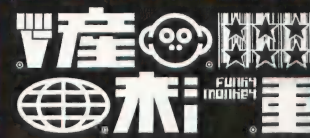
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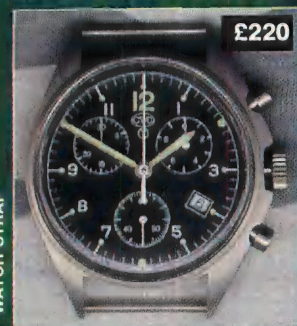
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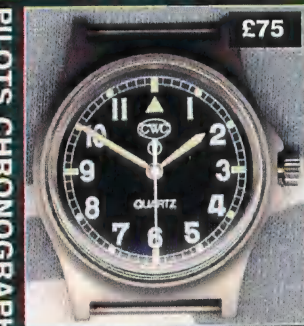


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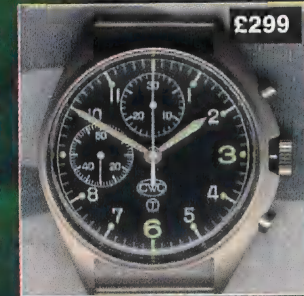
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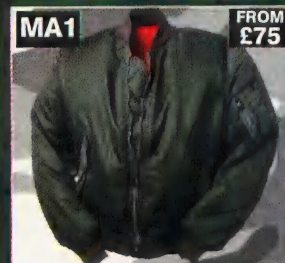
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 STACEY PULLEN
 SI LONG
 SCOTT & SCOOPY
 THE LOVELY HELEN

20TH SEPT
 GEMINI
 ANDREW WEATHERALL
 SI LONG
 THE LOVELY HELEN

27TH SEPT
 DAVE ANGEL
 CEVIN FISHER NYC
 MATT SKINNER
 PHIL GIFFORD

4TH OCT
RENAISSANCE NIGHT

11TH OCT
 DERRICK CARTER
 DAN & JON KAHUNA
 CARL CLARKE
 PHIL GIFFORD
 SI LONG

18TH OCT
SASHA & DIGWEED
DAVE CLARKE SEE PANEL

25TH OCT
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 GROOVE RIDER
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**LESS CHEESE, BUT
 STILL A PARTY!**

INSOMNIA

EDITED BY BEN TURNER
& KIERAN WYATT

MUZIK'S ESSENTIAL GUIDE TO CLUBLAND

MUZIK TOP 50 NIGHTS OUT

WHERE TO GO THIS MONTH SEPTEMBER 10 – OCTOBER 7

Cream of the crop

pic: Jamie B



1 LIVERPOOL: CREAM – FIFTH BIRTHDAY

Friday October 10 & Saturday October 11
Nation, Wolstenholme Square. 0151-709-1693.
9.30-6am. £20 (Oct 10) & £25 (Oct 11).

Of all the (super) clubs that have weathered the changes in clubland during the past five years, Cream have arguably done it with the most style and aplomb. From small-scale gatherings in the heart of Liverpool to world tours, quality club compilations and a forward-looking guest policy, Cream have shown exactly how a superclub should be run.

Even though their initial move to a more residents-based sound at the start of this year backfired slightly, when the crowd rejected the deeper grooves of Rocky, Diesel and Ashley Beedle in favour of Nick Warren's uplifting house, they should at least be applauded for having the bottle to try it in the first place. Likewise, LTJ Bukem and Good Looking's residency in the club's courtyard in 1996 courted controversy, this time a critical backlash from a narrow-minded jungle community who derided Bukem for "selling out". Yet that very residency did much to expose punters to the then-burgeoning sound of drum & bass.

But it's Paul Oakenfold's residency which has been the masterstroke, ensuring the club kept a crowd who otherwise might have been tempted to venture to pastures new. Oakey has proved why he's still one of the world's best DJs by continually breaking new tunes and dropping them into a mix bubbling with his hallmark energy and skill.

Meanwhile, it looks like 1998 will see the Cream club move to a luxurious central London location. A rumour which has already had the Ministry Of Sound quaking in their south London boots. However, there is no doubt that there is room for both. Two years ago Cream director Darren Hughes slated London because, he said, "there is no community there". Can Cream be the club to change all of this? Well, to get a slice of that notorious Cream community, be sure to check out one of the two birthday specials. And watch this space for news of a very exclusive Muzik party at Cream which will see your favourite magazine take the sound of speed garage to the Liverpool club!

Friday's line-up has Roger Sanchez, Tall Paul, Allister Whitehead, Jon Pleased Wimmin, Graeme Park, Boy George, Mark Moore, Seb Fontaine plus residents. Saturday has Paul Oakenfold, Nick Warren, Sasha, Carl Cox, John Digweed, Tony De Vit, Paul Van Dyke, Dave Seaman, Justin Robertson and residents. And watch out for some very special guests.

Other Cream dates for your diary: Tony De Vit, Jon Pleased Wimmin and a live show from Salt Tank (September 13), Danny Rampling (20), Paul Van Dyk, Darren Emerson and Dave Angel (27), Tall Paul and a Mo Wax showcase with James Lavelle and The Psychonauts (October 4)

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MUZIK'S ESSENTIAL GUIDE TO CLUBLAND



Doc Martin

THOSE WHO ROCKED IT

- Doc Martin at BCM, Majorca
- Adam Freeland at V97, Leeds
- Rob Tissera at Gatecrasher, Sheffield
- Frankie Knuckles at Indulge, London
- Tuff Jam at Ministry Of Sound at Pacha, Ibiza
- Dave Clarke at House Of God, Birmingham
- Slacker live at Cream, Liverpool
- Daft Punk at V97, Leeds and Chelmsford
- Tony Humphries at The Loft, London
- Sister Bliss at BCM, Majorca
- Paul Oakenfold at Cream at Amnesia, Ibiza
- 4 Hero and Harvey at Metro, London
- Ultra Nate at Sundissential, Birmingham
- Norris Da Boss Windross at Fruit Club, Swindon
- Iron Mike (Mike Parsons) at Wiggle, London
- Tall Paul at Cream, Liverpool
- Rhythm Doctor at Basement Jaxx, London

2 NOTTINGHAM: DROP THE BOMB

Saturday September 20

The Bomb, 45 Bridlesmith Gate. 0115-950-6667. 9.30-3.30am. £8/£6 members.

Another summer, another new venture from Nottingham nightlife supremo James Baillie. Except this time he's here to stay. Noel Watson, who was the first ever guest at Baillie's seminal Venus night and one of the first DJs to play house music in England, opens proceedings alongside deep house wizard Glen Gunner from Street Corner Symphony. On Fridays at the club DIY, Heavenly Social and Back 2 Basics rotate their underground vibes while Thursdays Beat Da Bomb gets in freestyle specialists like Justin Robertson, Derek Dahlarge and the Fungle Junk boys. Expect this one to go right off.

Other Drop The Bomb dates for your diary: Idjut Boys playing a four hour set (September 27). Diesel (October 4). Phill Perry and Xavier (11) and DJ Harvey (18).

3 LONDON: MINISTRY OF SOUND - SIXTH BIRTHDAY

Friday September 19

Ministry of Sound, 103 Gaunt Street, SE1. 0171-378-6528. 10-10am. £25/£20 advance.

The world's most famous club celebrates in grand style as Frisky kicks off the debauchery with Paul Oakenfold. Judge Jules. Mark Moore. Seb Fontaine. Paul Jackson. DJ Heaven and Paul DaKeyne. The following night (September 20) has X-Press 2 (Rocky Diesel and Ashley Beedle). Frankie Foncett. The Problem Kids and Jazzy M to round off the madness. How long before Fridays at the Ministry feature the don DJs of Speed Garage? We give it six months. . .

4 STEVENAGE: UNITED DANCE FINALE 1997

Friday October 3

Stevenage Arts & Leisure Complex, Lytton Way. 01245-322-294. 10-6am. £19.50.

United Dance are probably the leading hardcore promoters in the UK and they are famous for putting Stevenage on the map as a clubbing town. Tonight check Grooverider. Brandon Block. Pete Wardman. Darren Jay. Billy Bunter. Vibes. Hype. Sy. Mickey Finn. Slipmatt. Nicky Blackmarket. Phantasy. Nicky Holloway. Seduction. Alex P. Rap. Ellis Dee. Bradley Carter. Lime. Rob Vanden and Hugh Gunnell.

5 BIRMINGHAM: SPACEHOPPER - THIRD BIRTHDAY

Saturday September 20

Que Club, Corporation Street. 0121-212-0770. 10-6am. £11/£9 members.

Does psychedelic trance get any better than this? Providing the Flouro vibes tonight will be the main man Tsuyoshi Suzuki. Simon Posford. Si Wild and Tristan plus live performances from Hallucinogen and Shakta. Skint and Wall Of Sound take over the backroom (where mad bastard techno clowns Bentley Rhythm Ace performed their first ever live show) with Cut La Roc and Les Rhythmes Digitales both putting in appearances. Open your mind.

6 SWINDON: FRUIT CLUB

Friday September 12

Brunei Rooms, Havelock Square. 01793-432-597. 9.30-3am. 7.

Is there a bigger drum & bass/hardcore night in the country? And one that's been running for over four years. before the term 'drum & bass' was even coined? Fabio lays down the wax that matters while Matt "Jam" Lamont does it in a speed garage stylee in the backroom.

Other Fruit Club dates for your diary: Force & Styles and DJ Sonique (September 19). One Nation party with DJ Rap.

Brockie, Ellis Dee and Nicky Blackmarket plus Beat Foundation live (26). Sy, Brisk and Mike Cosford (October 3) and DJs Hype, SS and John Kelly (10).

7 BOURNEMOUTH: OUTER LIMITS

Friday October 10

Ryvals, 176 Old Christchurch Road. 01202-265-473.

9.30-2am. £6/£5 members.

Dorset's Outer Limits gang continue to support Muzik's Bedroom Bedlam winners with one night a month given over to the turntable stars of tomorrow. Hyper-eclectic Steve Bridger (Radio One "Essential Mix" performer) does his thing tonight.

Other Outer Limits dates for your diary: Matthew B (September 26). Colin Faver (October 3). Eddie Richards (October 17).

8 BLACKPOOL: FEDERATION

Saturday September 20

Main Entrance, Palatine Buildings, Central Promenade. 01253-292-335. 9-2.30am. £8/£6 members/NUS.

Matt "Jam" Lamont brings the sound of speed garage to the north. Check it out.

Other Federation dates for your diary: Phil Morley (September 27). Daniele Davoli (October 4). Princess Julia and Tasty Tim (11) and Sister Bliss (18).

9 DUNDEE: HOMELESS

Saturday October 4

The Cooler, Session Street. 01382-731-686. 10.30-2.30am. £6/£5/£4.

Relaunch with dance legend Afrika Bambaataa.

Other Homeless dates for your diary: Norman Jay (October 11) and Eat Not Sold (18).

10 BIRMINGHAM: OSCILLATE

Saturday October 4

The Rotunda, New Street. 0121-248-2466. 8-11pm. £2.

The Midlands' abstract soundscape wizards return for a bizarre one-off event on top of the huge, circular monstrosity that is the Rotunda building. Biosphere join the Higher Intelligence Agency to source sounds from the surrounding urban area and remix them into a deep and dark electronic collage. Should be interesting but tickets are limited to just 150, so get in quick.

11 SHEFFIELD: RISE

Friday September 19

The Leadmill, 6-7 Leadmill Road. 0114-2212-840. 10-4am. £9/£7 members.

Rise continue to show up all local opposition with three hour sets from residents Ian Ossia and Danny Hussain plus jungle action from LTJ Bukem and MC Conrad.

Other Rise dates for your diary: Brandon Block, Alex P and Angel (September 12). Trade tour with Malcolm Duffy, Pete Wardman, Alan Thompson and Ziad (26) and a Renaissance pre-album launch party with Robert Miles, Dave Seaman plus Stress Records in the backroom (October 3).

12 LONDON: CLUB FOR LIFE - FIFTH BIRTHDAY

Saturday October 18

The Gardening Club, 4 The Piazza, Covent Garden, WC2. 0171-497-3153. 10.30-6am. £15.

The club that made Jeremy Healy (bless 'im) celebrates five years of weekly madness. Joining the pig-tailed one are Jon Pleased Wimin. Brandon Block. Darren Stokes. Laurence Nelson. Simon Webdale and Alex Anderson. Who could forget Healy dropping Nirvana's "Smells Like Teen Spirit" every week here?

Other Club For Life dates for your diary: John Kelly, Oliver

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MUZIK'S ESSENTIAL GUIDE TO CLUBLAND

McGregor, Brandon Block and Lawrence Nelson (September 13), Darren Stokes, Lisa Loud, Vivien Markey and Lawrence Nelson (20) and Phil Perry, Lyndsey Edwards from Tin Tin Out, Phil Mison and Laurence Nelson (27).

13 BRIGHTON: BIG BEAT BOUTIQUE

Friday October 10

Palace Pier, Brighton seafront. 0802-947-253. 9-2am. £15.

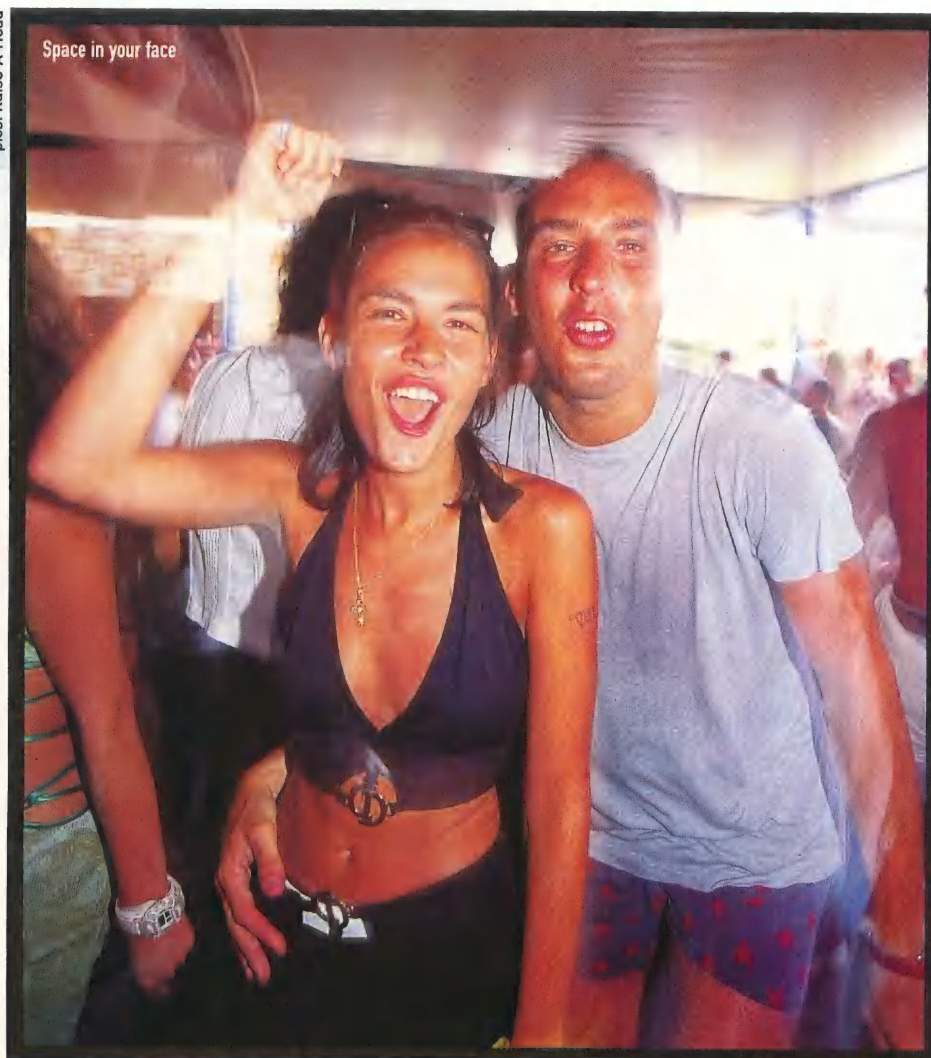
Special one-off on the seafront with live shows from mad Brum carboot technodisco pranksters Bentley Rhythm Ace and noiseniks Hardnox, plus turntable antics from Cut La Roc, Midfield General and Fatboy Slim. Should be messy. Very messy.

CLUB NEWS

DARKWERKS is a bondage night which asks punters to leave normality at the door. Check out the dynamic techno, deep house and drum & bass the last Thursday of every month at The Warehouse, Somer Street, Leeds...

ENVY is the new monthly bash at Turnmills, 63 Clerkenwell Road, EC1. It opens on September 18 with speed garage gods Norris "Da Boss" Windross, Mike "Ruff Cut" Lloyd and Mickey Simms... **THE BIG DUB** at the Blue Mountain Club, Stokes Croft, Bristol has bassinerverface merchants the Oration Steppas sound system on September 13... Edinburgh clubbing institution **PURE** visit London on September 12. DJs Phidget, Dribbler and Brainstorm spin at Gray's, Gray's Inn Road... Hold back those tears because **HEAT** will be the last ever event at Hastings Pier on September 12 as the venue has been sold. Doc Scott, Hype, Andy C and Mickey Finn will be seeing it off in style... **MONK ON FIRE** return with a new London residency on the last Saturday of every month at The Clinic, 13 Gerrard Street, London, W1. Next one is September 27... **URBANIZM** kicks off in breakbeat style at The Leadmill in Sheffield on September 16 with DJs Peshay and Brian Gee and a live set from Adam F... Thursdays at the **WEBSHACK** internet cafe in Soho see Muzik Bedroom Bedlam winner Alison Marks spinning soulful and deep underground house. Info on 0171-439-8000... Sexy house selector **CHAD JACKSON**, currently putting the finishing touches to his eagerly-anticipated album due on Stress early next year, jets in with his throbbing, percussive lunacy at the Arches, Glasgow on September 27... Sheffield abstract electronica institution **BLECH** are setting up a monthly night in London at the Powerhaus. Info on 0114-281-2000... Due to touring and recording commitments **LOGICAL PROGRESSION** have now reverted to monthly at Turnmills. On September 25 MC Conrad spins and handbag king Judge Jules lays down the drums and bass with Bukem. Should be interesting... Those wacky kids at **UNCLE SPOOBS LIVIN'** **NOOM** invite people round to 'chill, chat, dance, sing, look, listen and hopefully feel at home'. It's monthly Mondays at Smithfields, EC1. Info on 0171-739-9799... Techno legends **DAVE ANGEL** and **COLIN DALE** are teaming up for a residency at Colours nightclub in Swindon. The launch night of **WIRED FUNK** is September 19... **TREES AND CHILLS** is a new Tuesday night in aid of top green activists Friends Of The Earth taking place at Cafe Cyberia, W1. Guests include Ambient Soho and Millennium Records and entry (just a fiver) also gives you internet access all night. Info on 0171-387-4661... **CLAUDE YOUNG** is joining Dave Clarke as a bi-monthly resident at Voodoo in Liverpool. Info on 0151-733-6097... Our sympathies to the family and friends of legendary club geezer **JON KOSECKI** who was tragically stabbed to death in Portugal last month. Jon had worked extensively with DIY and been a major player in the West Country's dance music scene. He will be sorely missed...

pics: Raise-A-Head



14 MANCHESTER: BUGGED OUT

Friday October 3

Sankeys Soap, Jersey Street. 0161-950-4215. 10-3am. £7/£6 concessions or before 11pm.

Green Velvet performs live alongside turntable turns from Justin Robertson and Doc Scott.

Other Bugged Out dates for your diary: Suburban Knight and Ross Clarke (September 12), Dave Clarke and Ed Rush (19), Joey Beltram and Richard Fearless (26), Darren Emerson and Jon Carter (10).

15 LONDON: EARTH DANCE

Saturday October 4

Brixton Academy, 2111 Stockwell Road, Brixton SW 9. 0171-924-9999. 6-6am. £15.

Trance/underground electronica megabash with live acts System 7, Banco De Gaia, Hallucinogen, Medicine Drum and Dimension 5 plus DJs Danny Rampling, Tsuyoshi Suzuki, Youth, Mark Allen and Sid Shanti. In the foyer it's Alabama 3, Earthtribe, Africa Bambatta and Milky Bar Kid while in the ambient circle Mixmaster Morris. Another Green World, Past Caring and Offeryface's DJ Louis.

16 YARM: CULTURE

Saturday October 11

Tall Trees, Green Lane. 01642-785-158. 8.30-2.30am. £10/£7 members.

Farley Jackmaster Funk (one of the north's most popular guest DJs) and Christian Woodyatt.

Other Culture dates for your diary: Craig Campbell and Buckley (September 13) 2 Kinky party with David Dunn, Paul Taylor and Tony Walker (20), Gordon Kaye and Tasty Tim (27) and a Miss Money pennys tour with Tom Bouthier and Lisa Pin Up (October 4).

17 BRISTOL: INFAMOUS

Saturday October 4

Club Loco, Hepburn Road, off Sticks Croft. 01225-333-546. 10-3am. £10.

DJs from Turnmill's Trade night in London join Bristol's Infamous residents James Q, DJ Pod and Gary Crossan. This is the cornerstone of a massive 30-hour, seven-venue weekend party bender organised by Bristol promoters to give the city's nightlife a kick up the arse. Will you be able to last the pace?

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MUZIK'S ESSENTIAL GUIDE TO CLUBLAND

SETS OF STEEL

100% FREE 97.99 FM

August 10 live from Amnesia, Ibiza
PETE TONG 0000-0030

Popper Present Aura x "Every Little Time (Tin Tin Out Mix)" (VC Recordings white label)... Laguna - "Spiller From Rio" (Azuli)... The Knowledge - "Until The Day" (London)

DANNY RAMPLING 0030-0200

Run DMC Versus Jason Nevins - "It's Like That" (Smile)... Chocolate Fudge - "Fixation" (Azuli test-pressing)... Smooth Touch - "Trippin'" (AMPM)... Laguna - "Spiller From Rio" (Azuli white label)... Kathy Brown - "Turn Me Out" (frr)... Unknown - "Unknown" (white label)... KCC & Ty Holden Present International Soundway - Rinternation Racep (Deep Trouble)... Unknown - unknown (white label)... Unknown - "The Vykes" (Question 4 You white label)... Urban Blues Project Present Jay Williams - "Testify" (Soul Furic)... Summer Daze - "Samba Magic" (VC Recordings)... Real 2 Real - "Move Your Body" (Positiva)... Jaydee - "Plastic Dreams" (R&S)... Angel Moraes - "To The Rhythm" (Groovilicious)... The Goodmen - "Give It Up" (Fresh Fruit)... Kevin Aviance - "Din Da Da" (Wave)... Split Second - "Burn Out" (Raya)

PETE TONG 0200-0330

Continuous Cool - "Automatic" (Strictly Rhythm)... Snitzer & MC Coy Versus Humate - "Omdily" (Prolekult)... JDS - "Nine Ways" (Crosstrax)... DJ Quicksilver - "Free" (Positiva)... Chicane - "Offshore 97" (Xtravaganza)... Slacker - "Your Face" (XL)... Y-Traxx - "Mysterland" (white label)... Nalin & Kane - "Beachball" (Hooj Choons)... Underworld - "Dark And Long" (Junior Boys Own)... Park - "Remixes" (Urban)... Mystica - "Ever Rest" (Perfecto Fluoro white label)... Prodigy - "Release The Pressure" (XL)... Marmion - "Schonberg" (Hooj Choons)

TALL PAUL 0330-0400

Poppers Present Aura - "Every Little Time" (Tin Tin Out Mix) (VC Recordings white label)... Baby Blue - "Real Man (Tin Tin Out Mix)" (white label)... Wildchild - "Bad Boy (Tall Paul Mix)" (white label)... Smooth Touch - "House Of Love" (Strictly Rhythm)

AUGUST 17
JUDGE JULES

Amos & Martin Luther King - "Let Love Shine/I Have A

Dream" (bootleg)... Same People - "Dangerous" (white label)... Donaldo - "Good With The Bad" (white label)... Run DMC Versus Jason Nevins - "It's Like That" (Smile)... Nutronix - "X Amount Of Wickedness" (white label)... De Boss - "On The Run" (acetate)... DJ Disco - "We Like Disco" (white label)... Bounce - "Heads Off The Floor" (white label)... DJ Rem - "The Horn" (acetate)... 3 Dubs In A Sleeve - "Underground" (white label)... Daft Punk - "Alive" (Virgin)... Progress Funk - "Around My Brain" (acetate)... The Prime Target EP - "Untitled" (white label)... 187 Lockdown - "Gunman" (W Jah)... Stef 'N' Sander - "You Do Me Wrong" (Strictly Rhythm)... Mac Zimms - "Annonce Des Couleurs" (2 Play)... Trevor Reilly - "Down With The Underground" (acetate)... Space Bros - "Forgiven" (acetate)... Lustral - "Everytime" (white label)... JOS - "Nineways" (acetate)... Tres - "Violated" (Yeli)... Brainbug - "Benedictos" (acetate)... Da Hoot - "Meet Her At The Love Ranch" (Manifesto)... Tyrome - "Mushy Way" (Progressive)... Giselle Jackson - "Love Commandments" (Manifesto)... Michael King - "Untitled" (Banging)... Original Me - "Fight Them" (acetate)... Erykah Badu - "On And On" (acetate)... Nookie - "Warriors Revenge" (acetate)... Larry Heard And Nookie - "Paradise" (acetate)... Meat Katie - "Boned" (white label)... Lexicon Versus Machine Man - "Funk Corner" (Plastic City)

AUGUST 24

NORMAN JAY

Byron Stingly - "Sing A Song" (Manifesto)... First Choice - "The Player" (Minimal)... Joi Cardwell - "Run To You" (Eightball)... Blue Boy - "Sandman" (Sidewalk)... Michael Watford - "Heaven Is Calling You" (Ultoria)... 3rd Vision - "Come On" (FX Recording)... Mysterious People - "Mysterious People" (Yoshitoshi)... Martha Wash - "Ready For A New Day" (Logic)... Groovebird - "Natural Born Grooves" (Positiva)... Conni Harvey - "Make Sweet Music" (8 Ball)... DJ Assassin - "The Stalker" (Ugly Music)... 187 Lockdown - "Gunman" (Nujak)... Epidemic - "Original Version" (No Respect)... Bobby D Ambrosio - "Moment Of My Life" (Definitely)... Ultra Nate - "Free (Accapella)" (Strictly Rhythm)... Judy Cheeks - "Remix" (white label)... Wildchild - "Jump To My Beat" (Hi Life)... Todd Terry - "Something Goin On" (Manifesto)... Sureshot Project - "Wet & Wild" (Sub Urban)... 10th Street Assembly - "Free Mep" (Sub Urban)... Boogie Brothers - "Feel Me" (white label)... Nuyorican Soul - "It's Alright" (Talkin' Loud)

hoedown rocks to the future dope sounds of Cut La Roc and the pre-millennial tensions of Mickey Finn.
Other Technique dates for your diary: Athletic (October 2). DJ Hype (9) and a Midlands Showcase with Fungle Junk's Ratty and Muzik Bedroom Bedlam hero Steve Bridger (16).

21 LIVERPOOL:VOODOO

Saturday September 27

Clear, Mount Pleasant. 0151-733-6097. 10-3am.

£8/£6 members/NUS.

New York hardman Joey Beltram toughs it out at the Scouse techno mecca.

Other Voodoo dates for your diary: Claude Young (September 13). Darren Emerson and Darren Price at the Underwater all-nighter (20). Dave Angel (October 4). Surgeon (11) and Andrew Weatherall (18).

22 LONDON:SPACE

Wednesday September 24

Bar Rhumba, 36 Shaftesbury Avenue, W1. 0171-287-2715. 10-3am. £5/£3 before 11pm.

Gemini and a rare appearance from Kenny Dixon Jr. Do not miss this date!

23 EDINBURGH:URBANSOLE

Saturday September 13

La Belle Angele, Hasties Close. 07000-463-362. 11-3am. £8/£6 members and NUS.

Ballistic Brother Ashley Beedle joins resident Craig Smith. Other Urbansole dates for your diary: New York's Cevin Fisher with Hugo A-Go-Go live at the In Demand Records/Muzik Magazine party (October 4).

24 MANCHESTER:OUT OF ORDER

Saturday September 20

The Phoenix, University Precinct, Oxford Road. 0161-881-7583. 10-4am. £5.

Phat acid house and funky techno moves with the Spawnee Posse residents and long lost guest Pogo. Giraffe and Mish mix up the breakbeats upstairs.

25 LONDON:BASEMENT JAXX

Friday September 20

George IV, 144 Brixton Hill, SW9. 0171-733-4506. 10-late. £6.

Felix B and Ratcliffe rock the house.

Other Basement Jaxx dates for your diary: October 18.

THE BEST OF THE REST

26 PLYMOUTH:JUNGLE FRESH

Friday October 17

The Cooperage, 134 Vauxhall Street. 01752-229-275. 9-2am. £6.

Jumpin' Jack Frost plus residents Mike, Squeek, Hydro and Quest on the sets of steel.

27 NEWCASTLE:COOKING ON GAS

Friday September 19

Riverside, 57-59 Melbourne Street. 0191-232-9729. 9.30-2am. £5/£4 before 10.30.

The opening menu of this tasty feast of eclectic beats sees Portishead's Andy Smith on the decks.

Other Cooking On Gas dates for your diary: a Stereophonics live show (September 26). Phil Browne and Henry Smithson (October 3). Pork Recordings (10) and a live outing from Finlay Quaye (17).

28 BIRMINGHAM:WOBBLE

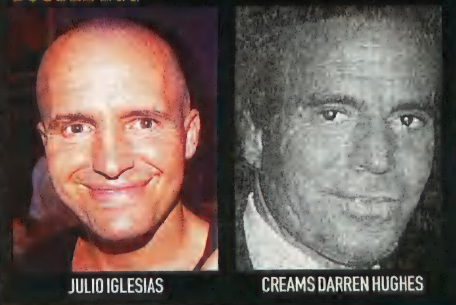
Saturday October 11

The Venue, Branton Street, Hockley. 0121-233-0339. 11-6.30am. £10/£7 members and NUS.

Derrick Carter spins his cosmic disco selection.

Other Wobble dates for your diary: Stacey Pullen (September 13). Gemini and Andrew Weatherall (20). Dave Angel and Cevin Fisher (27). Justin Robertson and Kenny Hawkes (October 4).

DOUBLE EGG



JULIO IGLESIAS

CREAMS DARREN HUGHES

18 GLASGOW:CAJUAL

Friday September 12

Tin Pan Alley, 33 Mitchell Lane. 0141-204-3317.

The first live performance in Scotland by Carl Craig.

19 LONDON:INDULGE

Saturday September 13

Imperial Gardens, 299 Camberwell New Road, SE5. 0171-923-4444. 11-6am. £8.

The south London deep house massive get down to marathon man Harvey's raw 'n' funky selection. Support comes from residents Brendan Downing and Tim Webster keeping it real. Rumour has it that David Morales may appear here before the year is out, following Frankie Knuckles' recent guest slot.

Other Indulge dates for your diary: Third birthday party (October 11).

20 DERBY:TECHNIQUE

Thursday September 25

The Loft, 110 Friargate. 01332-381-169. 10-2am. £3.50/£3 concessions.

The opening night of this big beat and jungle crossover

Residents
JAMES HOLROYD
ROB BRIGHT

Friday, September 12th
SUBURBAN KNIGHT (Detroit)
ROSS CLARKE (Off Centre)

Friday, September 13th
DAVE CLARKE'S BIRTHDAY BASH
DAVE CLARKE
ED RUSH

Friday, September 26th
JOEY BELTRAM
RICHARD FEARLESS

Friday, October 3rd
GREEN VELVET-LIVE
JUSTIN ROBERTSON
DOC SCOTT

Friday, October 10th
DARREN EMERSON
JON CARTER

Friday, October 17th
Gigolo/Slut Trax Night
DJ HELL

CHRISTOPHER JUST-LIVE
Paper Recordings Party
ELLIOT EASTWICK & BEN DAVIS

Friday, October 24th
T.B.C.
JAMES LAVELLE

Friday, October 31st
Bloodsugar Night
ANDREW WEATHERALL
ALEX KNIGHT, RICK HOPKINS

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At The Bomb in Nottingham - monthly!

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WHO HAVE PLAYED AND EVERY-
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Haywire

Cheers

Turnmills

Logical Progression (monthly Thursdays)
10pm-3am £5 Members & NES 04 11 £7

Beats

The Gallery (Every Friday) 10pm-7.30am
£7 Members & NES 04 11.00 £10 N15ur
Heavenly Social (Saturdays) 9.00pm-
1.30am £5 04 10 £8 N15ur

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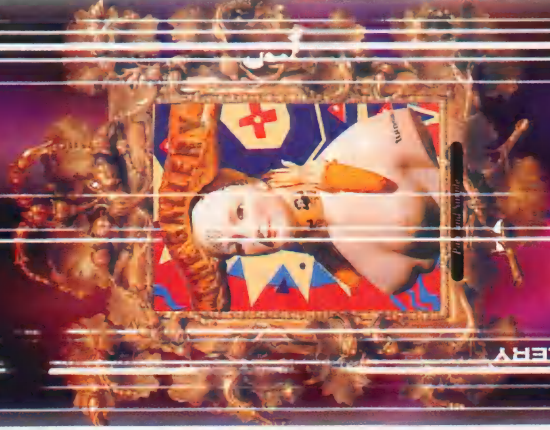
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EST. LONDON 1997



THE GALLERY

LOGICAL PROGRESSION

THE NEXT LEVEL

THURSDAY 25TH SEPTEMBER

Main Room

Blame

L7J Bukem

Judge Jules

Tayla

MC DRS

David Holmes

Earth

PHD

MC Conrad (DJ-ing)

Carl Clarke

Beat Lab

Planet Invasion

Sweetman

Scoolly D & Kid Swift

FRIDAY 12TH SEPT.

Main Room

Judge Jules

Nancy Noise

Lawrence Nelson

Anthony Teasdale

Steve Lee

Eclectronica

Anthony Teasdale

Carl Clarke

FRIDAY 19TH SEPT.

Main Room

Tall Paul

Danny Rampling

Brandon Block

Guy Ornadate

Steve Lee

Eclectronica

Dan & Jon Kahuna

Carl Clarke

FRIDAY 3RD OCT.

Main Room

Judge Jules

Doc Martin

Nancy Noise

Steve Lee

Lottie

Eclectronica

Sean Rowley

6 Million Dollar Club Man

FRIDAY 10TH OCT.

Main Room

Paul Van Dyk

Danielle Davoli

Alex P

Steve Lee

Craig Richards

Eclectronica

Craig Daniel

Danny Keith

FRIDAY 26TH SEPT.

Main Room

Parks & Wilson

Fat Tony

Luke Neville

Steve Lee

Luke Pepper

Eclectronica

Danny Anderson

Carl Clarke

SATURDAY 13TH SEPT.

Main Room

Jon Carter

A night of Northern

pleasure featuring:

Miles & Elliot (live recordings)

James Holroyd &

Rob Bright (live set)

UNA Bombers (Electric Chair)

and John & Paul (The Jocky Star)

SATURDAY 20TH SEPT.

Main Room

Richard Fearless

Jon Carter

Alvin C (live set)

The Psychonauts

Phantom Beats (live set)

SATURDAY 4TH OCT.

Main Room

Crystal Method (City of Angels USA)

Simon Mu

Robin & Nick

Sean Rowley plus

special guests

SATURDAY 11TH OCT.

Main Room

Rock The Planet Tour Feat:

Afrika Bambaataa

The Jedi Knights & DJ Tipper

John Carter

Mark McNulty

Jeff Barrett

INSOMNIA

MUZIK'S ESSENTIAL GUIDE TO CLUBLAND

29 MAIDSTONE: PURE SCIENCE

Saturday September 20
Atomics, Unit A, Hart Street. 01424-440-220.
10-2am. £7.

Jumpin' Jack Frost, Nicky Blackmarket, Ray Keith, DJ SS and the Pressure Crew.

Other Pure Science dates for your diary: Bryan Gee (September 27) and Randall, Hype, Zinc and Andy C (October 4).

30 LONDON: THE NEXT LEVEL

Friday October 3
Bar Rumba, 36 Shaftesbury Avenue, W1. 0171-498-7025. 9-4am. £8/£5 before 11pm.

Kings of all things balearic Ross Allen, Rob Da Bank, Phil Mison and Paul Williams lay down the "party tunes with a stylish edge".

31 MANCHESTER: THE ELECTRIC CHAIR

Saturday September 27
Roadhouse, Ducie Street. 0161-907-0602. 10.30-4am. £6.
Soundclash vibes with The Unabombers versus Mr Scruff.

32 MANCHESTER: SONIC 8

Saturday October 4
The Underground, UMIST, Sackville Street. 0161-225-7701. 9-3am. £6/£5 before 11pm.
New night dedicated to all flavours of breakbeat. Guests include Shack from Lunatic Calm, Scissorkicks from Fused & Bruised and the Boom Boom residents. There's also a live PA from Global Sphere.

33 COVENTRY: HAYWIRE

Saturday October 18
Planet, Cox Street. 0113-293-4666. 9-4am. £9/£5 members and NUS.
Stephen Brown (Soma, Djax) plays live and James Holroyd from Manchester's Bugged Out spins. The backroom has AWOL renegades Kemistry & Storm and Doc Scott.

34 BIRMINGHAM: HOUSE OF GOD

Friday September 19
Sanctuary, Digbeth High Street. 0973-308-381. 10-4am. £7/£5 members.
DJ Shufflemaster from Japan and a live show from Subvoice alongside residents Sir Real, Terry Donovan.

CLUB GOSSIP

- So impressed was **FRANKIE KNUCKLES** with the reception he got at **INDULGE** that he phoned promoter Brendan Downing to say that from now on he wasn't interested in playing anywhere else in London!
- **SUNDISSENTIAL**'s Madders took a 'business trip' to Ibiza recently but the high-living took its toll. He was found on a dirt track with blood all over his shirt and in a state of total disorientation. He's drawn a blank on the preceding 48 hours!
- At the opening night of **NUTONIK** in Birmingham, enthusiastic punters drained the bar of tequila in a jaw-dropping 20 minutes! This was the cue for six hours of laughable breakdancing by those who clearly shouldn't!
- At jazz-jungle supreme **JAMES HARDWAY**'s recent gig at Camden's Falcon, the temperature reached such extremes that most of the audience felt compelled to disrobe! Among the discarded items of clothing picked up by the cleaners was a full nun's habit!
- The soon-to-be-married **DERMOT RYAN** of Miss Moneybags recently judged the Miss Birmingham beauty contest - and was caught by his bride-to-be with Miss UK on one knee and Miss Wales on the other! We'd expect nothing less!
- Alex Handley played new Turbulent Force cuts straight from DAT at a recent **HAYWIRE** bash in Coventry. The soon-to-be-married techno god was then later seen cavorting on the dancefloor showing off his "Made In England" bellybutton tattoo to all and sundry!
- Calm down! Calm down! Despite the fact that she's moved on to, erm, bigger things, Page 3 slunna **MELINDA MESSENGER** is still a regular down at jungle and hardcore haven **THE FRUIT CLUB** in Swindon! Cue jokes about "nice melons".
- Madman about town **KRIS NEEDS** played techno haven **VOODOO** up in Liverpool recently - and opened his set with Rod Stewart's "Tonight's The Night".
- Sheffield's home of eclectica **THE OLD SKOOL** have set up a new record label **WILDSTYLZ**. They've signed up Ormith who played guitar on Olive's monster smash "You're Not Alone" and who's appeared on "Top Of The Pops" with the likes of Take That and Lionel Richie!
- **DANNY RAMPLING** was chuffed with a new karate kick that he'd been taught by a well-known Midlands club promoter - until he took it too far and clobbered his driver! The poor bugger now has a huge shiner - pass the steak, Rammers.
- Digs and Woosh from **DIY** took a trip to the Grand Canyon during their recent DJ tour of North America. They got into, ahem, "trouble with the law" for necking bottles of tequila in a family picnicking area! Hic!
- Out in Ibiza **JUDGE JULES** took on **LEE** (voted number one Bachelor in the UK by Company magazine) from **MISS MONEYBAGS** at arm wrestling - and won! Considering that Jules is a bit of a lounge lizard, we think that it's a pretty poor show from Lee - get down the gym boy! Mind you, have you seen those muscles?

Herbie, Surgeon and Paul Damage.
Other House of God dates for your diary: Berlin's Pete Hardwax (October 3) and Space DJZ from Infonet (17).

35 LONDON: RIVIERA

Friday September 12
Canal Club, 222 Kensal Road, Ladbroke Grove, W10.
0956-470-210. 9-2am. 5/3 before 11.
Ashley Casselle lays down the deep n dubby house grooves.
Other Riviera dates for your diary: Dr Hugo (September 19) and Street Corner Symphony's Glen Gunner (26).



pic:Raise-A-Head

21st

The Southport Dance Music Weekender

November 7.8.9/97

November will once again see more than 5000 people converge on the beautiful North West coastal village of Southport, attending the legendary Southport Dance Music Weekender. This our 21st Weekender sees another huge landmark in our history. To mark the occasion we have assembled a team of more than 50 of the world's premier DJ's that we feel can take this event into the 21st Century. Providing a cutting edge blend of music that is synonymous with Southport

Again taking over a complete holiday centre for a full weekend, with four individually themed indoor dance venues consisting of only the very best DJ's, Live Acts and PAs covering all musical genres

Donny Tenaglia
Tony Humphries
Donny Rompling
Groeme Park
Allister Whitehead
Paul 'Trouble' Anderson
Karl 'Tuff Enuff' Brown
Matt 'Jam' Lomont
Ricky Morrison
LTJ Bukem
Blome
MC Conrad
Norman Jay
Trevor Nelson
Steve Wren
Bob Jones
Snowboy
Kevin Beadle
Peshay
Richard Seorling
Simon Dunmore
Scott Bradford
Jonathon
Bob Jeffries
Dave Morrison & Master G
Bigger
Bob Povey
Jon Coomer
Gary Dennis
Ronnie Herel

Plus other major DJ's are still to be confirmed

Live Acts and PA's

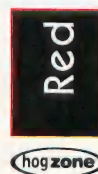
Our record over the past 10 years for the quality of live artists appearing at Southport has been second to none. As usual we promise you fabulous line up, suitable for everyone's tastes - please feel free to call us for update

Booking Details

The total cost is still only £80.00 per person. This includes accommodation for the weekend, free use of all the facilities, plus entrance to all dance venues, p.o.s and concerts

For booking forms call: 0191. 389. 0317

or write to us at: Po Box 16. Chester le Street. Co Durham. DH3 3XT for further information



INSOMNIA

MUZIK'S ESSENTIAL GUIDE TO CLUBLAND

CLASSIC CLUBS

HARRI, resident at Glasgow's **SUB CLUB**, waxes lyrically over the special place the club has in his life

I always find it difficult when people ask me to describe the Sub Club because, for me, so much of what it's about has to do with the people who go there. It's a club in the real sense of the word - there's a real community of spirit that gives the place its unique atmosphere.

There's a kinship among Subbers; it's a reluctance to be part of the superclub big-name DJ culture, but it's also about an individual and open-minded outlook to music and life. They're friendly, welcoming to newcomers and eager to share the Sub experience. At The Sub, it's where you're at, not where you're from, that counts.

Since the club first opened in the mid-1980s, the music policy has been of prime importance. Back then, when the Balearic crowd were discovering Alfredo, DJs like Graham Wilson and Nick Peacock were ploughing a parallel groove to the pre-E. Crucial Cru and amphetamine fuelled masses at The Sub.

The Sub has always been about leading musical trends rather than following them. It was one of the first places in the country where people could hear hip hop or house and since then it has always maintained a dedication to making sure that every night is as musically fresh and exciting as possible. How many other clubs are there in the UK that have been consistently ground-breaking for more than a decade?

At The Sub you're likely to hear anything, from Underground Resistance to Masters At Work and all points in between, as long as it's something that's musically interesting and forward-thinking. The new "Subculture" album isn't really intended to be a definitive statement of The Sub's music policy because that would be pretty impossible. Instead, it's more like a snapshot of how things sounded on certain nights earlier this year. For me that's probably the best way to approach it.

A Sub Club compilation celebrating ten years of the Glasgow club is out now via Arista

Harri at The Sub Club



36 DUBLIN: BASSBIN - FIRST BIRTHDAY

Saturday September 13
Temple Bar Music Centre, Curves Street. 00-353-1-01-670-9202. 10-2.30am. £8/£7 advance.
The "Luke Skywalker Of Breakbeat". J Majik, joins residents Rohan and Naphta.

37 BRIGHTON: THE WIG!

Wednesday September 17
The Jazz Place, 10 Ship Street. 01273-328-439. 10-2am.
£3/£2 concessions.
Grand Central's Mr Scruff with resident Robert Luis.

38 LONDON: STONED MONKEY

Saturday September 13
The Clinic, 13 Gerrard Street, Chinatown, W1. 0171-734-9836. 10-4am. £5 before midnight or with flyer.
Ben Wilcox joins residents Palio, Simon Rawles and Dom Servini to serve up funky breaks, way out dubs, hip hop, chip shop, trip hop and flip flops.
Other Stoned Monkey dates for your diary: Funky jazzmeister Patrick Forge (October 11).

39 CAMBRIDGE: WARNING

Saturday October 18
The Junction, Clifton Road. 01223-511-511. 10-6am.
£12.50/£11 advance.
Ram Recording night with Andy C, Randall, Hype and Mampi Swift plus MCs GQ, Flux, Fiveative and Marshall.

40 SHEFFIELD: THE OLDSKOOL

Friday September 19
The Music Factory, 33 London Road. 0114-267-1869.
10-2.30am. £5/£4.
Skint Records' Cut La Roc with Neal dubbing it up in a dancehall style.
Other Oldskool dates for your diary: Christopher Bibby (September 26), Warp Records night (October 3), Grasscutter and the Counterfeit Collective from Formation Records (10) and a live outing from Kitachi (17).

41 LONDON: CERTIFICATE 18

Friday September 19
George IV, 144 Brixton Hill, SW2. 0181-678-6887. 9.30-late. £6/£5 before 10.30pm.
Plaid do a live DJ and DAT set alongside Kushti's DJ Daddy Addy and resident Klute.
Other Certificate 18 dates for your diary: Kirk De Georgio, Dego from 4 Hero and Klute (October 17).

42 NOTTINGHAM: CLOSED CIRCUIT

Friday September 26
Sky Club, Alfreton Road. 0115-9111-096. 10.30-late. £4.
Simon DK from DIY plus Digital Boogie, aka DJs Callum and Raw, dropping the deep grooves.

43 STEVENAGE: STARBUG SCHWAA

Friday September 19
Bowes, St Georges Way. 01223-564-318. 10-6am.
£7/£6 NUS/concessions.
Uplifting alien trance from Ping Pong, Morpich, Agent O and Perc (live). Drum & space with The Doctor, Paperboy, Damien Thorne, Jon and Nick.

44 CORK: MORDISCO

Tuesday September 16
Zoes, Oliver Plunkett Street. 00353-21-277-590. 10-2.30am. £4/£3.
Guest Dr Bob Jones plays soul and a whole lot more.
Other MorDisco dates for your diary: Second Birthday party (October 7).

45 BIRMINGHAM: THE ULTIMATE ORANGE

Friday September 26
Sanctuary, 78 Digbeth High Street. 0958-467-637.
10-4am. £8/£6 members.
The mighty CJ Bolland joins residents Caspa, Rubec, Dickie and Southpaw.
Other Ultimate Orange dates for your diary: Trade s Malcolm Duffy (September 12).

pic: Raise-A-Head



Tune into ITV
and go to page

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Teletext



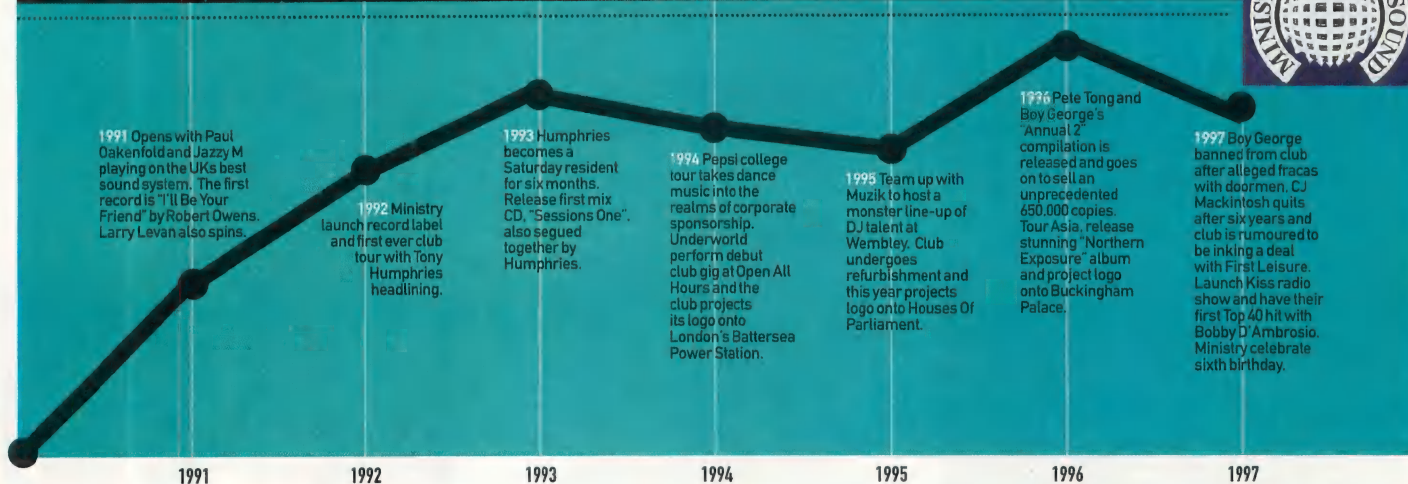
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INSOMNIA

MUZIK'S ESSENTIAL GUIDE TO CLUBLAND

UPS & DOWNS OF MINISTRY OF SOUND



46 LONDON: SCARAMANGA

Saturday October 4

The Dog Star, 389 Coldharbour Lane, SW9. 0171-733-4506. 10-late. £8.

Dimitri from Paris spins a two and a half hour selection of pre-1983 disco tunes alongside Crispin J Glover and Sunday Best's Rob Da Bank.

47 WORCESTER: WET DREAM

Saturday September 13

Zig Zags, 77 St Johns. 01905-619-069. 9.30-2am. £6/£5 before 11pm/£4 NUS.

Atomic Jam's Tony Work unleashes the techno flavours. Other Wet Dreams dates for your diary: Decadence night (September 27).

48 BIRMINGHAM: BOP

Saturday September 27

The Chapel, Que Club, Corporation Street. 0121-442-2164. 10-6am. £8/£7 advance.

Marshall Jefferson and Wiggle's Little Willie bring the sounds of the underground.

49 LONDON: FREAKYDISCO

Saturday October 4

The Cross, Goods Yard, York Way. 0171-837-0828. 10.30-6am. £13.

Pure house King Derrick Carter mixes it up like no other alongside beat manipulators The Psychonauts.

50 NORTHAMPTON: LOGICAL PROGRESSION

Friday September 26

The Roadmender, Lady's Lane. 01604-604-222. 9-2am. £10 advance.

Exclusive monthly residency from LTJ Bukem, DJ Blame, MC Conrad and co.

pic: Raise-A-Head



DJ At Work? Contradiction or what? Space terrace, Ibiza



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EVERY SUNDAY. 8PM - 3AM.
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SUNDAY

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RESIDENT DJ'S

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EVERY SATURDAY. 10.30PM - 6AM
ADMISSION £13. MEMBERS £11.

SATURDAY

TROPICANA

MONDAY

RESIDENT DJ'S

PHIL BRILL, ALICE.
EVERY MONDAY. 9PM - 3 AM.
HAPPY HOUR 9 - 1AM DRINKS £1
3 NEW DJ'S EACH WEEK
ADMISSION £5.
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TUESDAY

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THE BARSIDE
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ADMISSION £5. BEFORE 11.30PM £3.

WEDNESDAY

BIG BLOW

RESIDENT DJ'S

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EVERY THURSDAY. 10PM - 3.30AM. 'PHAT FUNK, G-STYLE, HIP HOP & REG.
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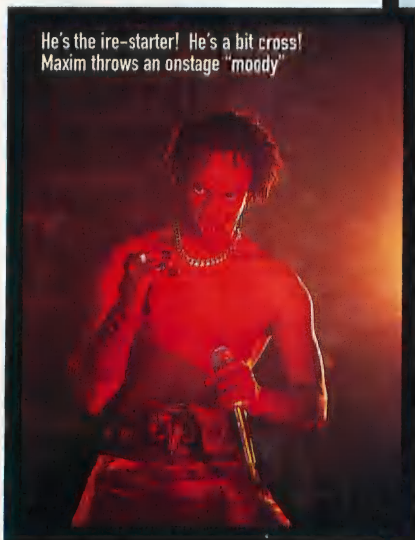
INSOMNIA

FLOORFILLERS

CLUBS AND LIVES



Where it's hot:
Beck gets "hips"



He's the ire-starter! He's a bit cross!
Maxim throws an onstage "moody"

pics: Raise-A-Head



Like, rad, man!



Keith "Eyeliner" Flint:
smacked-up bitches not pictured

INSOMNIA FLOORFILLERS

CLUBS AND LIVES

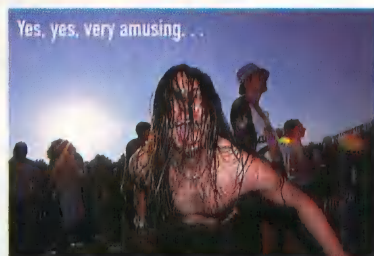
Some young people enjoying themselves



Alex Propellerhead's amazing new "cloud hat"



Yes, yes, very amusing...



V97

Roundhay Park, Leeds

MORE than anything, V97 in Leeds was an acute reminder of how exhilaratingly brilliant and crushingly disappointing dance music can be when thrust into the live arena. Disdaining the sad indie stage, the great and the good of dance were here to see if they really could cut the mustard in the theatre of rock, with varying degrees of success.

The Sneaker Pimps may be the band of choice for a legion of "This Life" viewers, but they paraded their piss-poor Portishead pastiche with all the grace of a beached whale. They probably played "Six Underground" as well, an admittedly catchy piece of poppy trip hop, but frankly we couldn't be arsed to hang around long enough to hear it.

"We'd like to welcome you all here on behalf of Her Majesty's Government," intoned a Sean Connery-style voiceover. "The name's Heads. Propellerheads." In came the strings from "Her Majesty's Secret Service" and the point in the day where the fun(k) truly started. "Take California", the best big beat track the Chemical Brothers never wrote, featured some virtuoso live drumming and the sort of Hammond organ moves that Booker T would die for. Greatness surely beckons.

On the main stage, Beck won the award for grooviest festival person, resplendent in a white retro Sixties zoot suit and deerstalker hat. "It's burning up so hot, I can't even move," he lied, before launching into his trademark funky gibbon dance at the start of "New Pollution". He even stopped the knuckledraggers hurling plastic bottles of piss by pointing out the "scientifically proven relationship between those who throw missiles and the size of their genitalia." Utterly, effortlessly cool.

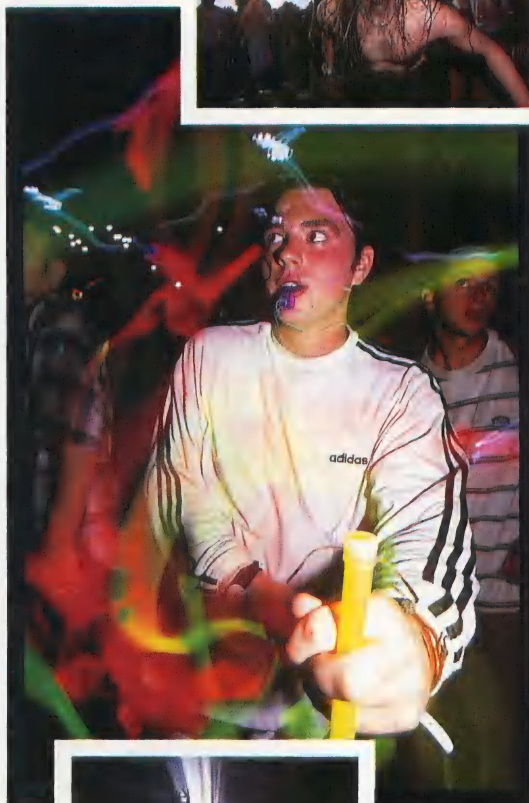
By complete contrast, Daft Punk remained cloaked in the shadows throughout their set. Yet while their music hit many of the right buttons, they were about as visually stimulating as an edition of "The Sky At Night". When are techno acts going to realise that if they insist on bringing the music to the live arena then some sort of 'performance' is needed? It's just not good enough to have two geezers twiddling knobs behind a bank of dry ice. If they want to play the rock game, they're going to have to play by rock's rules. So sort it out, you punks.

As soon as the French duo finished their set, there was a mass exodus from the tent. For not even man-of-the-people Carl Cox could compete against the might of The Prodigy, a band so good that some of the freeloaders in the VIP area actually stepped away from the bar for several minutes, some even managing to look in the right direction.

"Smack My Bitch Up" opened with a bang and saw Keith acting more cartoonish than ever before. A cameo in "The Simpsons" is surely not that far away. This is techno as pure entertainment. "We went all the way to fucking America and they don't appreciate shit!" bellowed Maxim, prowling the stage like a caged tiger. "I'll tell you this, the shit's on our fucking doorstep!" Cue a deafening roar of approval and the ballistic strains of "Voodoo People".

It may take time for America to fully succumb to their punkish charms, but right here, right now, The Prodigy felt like the biggest band in the world. Respect.

Kieran Wyatt



INSOMNIA FLOORFILLERS

CLUBS AND LIVES



MASSIVE ATTACK

Essential Music Festival, Finsbury Park, London

SCROWFFHH!! Whumphh! Elbows in face. Solid wall of pressed flesh barring entrance. Distant sounds of something vaguely musical happening on the horizon. Looks like it's one of those "Kraftwerk At Tribal Gathering Situations" yet again. By which process the quite clearly uber-stellar main act play a multi-tented festival, every person at the festival decides simultaneously that life would not be worth continuing if they weren't to witness said main act and the allocated tent for such resurrection expectations is so small you might as well ask The Prodigy to play in a Wendy house. And so, somewhere on a distant stage, in a sonic galaxy far, far away, Massive Attack make their first appearance in London for many moons.

The problem is, half an hour into their set, it feels like they never went away. Problem? Well yeah, actually. Seven years since "Blue Lines", three since "Protection", songs like "One Love" and "Karmacoma" have become so entrenched in the public consciousness, familiarity is starting to breed contempt. Going to hear Massive Attack at this rate is soon going to be like

taking the kids to the panto every Christmas. You know how it goes. You want, no, need, all the old faves to feel like you got your money's worth. The chianti-and-candles set are out in force and if they don't get "Safe From Harm" just like they've canoodled to it since they were teenagers, there's going to be a return to Tanita Tikaram on the stereo tonight.

And so it goes on. They play "Hymn Of The Big Wheel" and everyone clambers on their partner's shoulders to make big time spirituality in a slow-mo style. Horace Andy croaks his way through "One Love" and just like time hasn't aged his rasta lilt, it also hasn't changed the tune one iota. Oh, and guess what? They played "Unfinished Sympathy". With a string quartet. And new vocalist Debbie Miller cloning Shara Nelson ache

for soulful ache. Haven't we been here before?

There's a handful of new songs too, a couple of them sung by new Attackstress Sarah J, which sound just like, er, Massive Attack. Slow languid blues dubbiness, albeit with the addition of some worryingly stadium rock-outs. "Rising Son" is in there somewhere too, showing that Portishead aren't the only Bristol beatsters to head for the darkside when the pressure's on.

Okay, with barely 20 tunes in seven years, there's always a danger that Massive Attack live is going to sound worryingly over-familiar. What's worse is that they seem to have accepted their fate gladly. Avoiding reinterpretation, bypassing the live thrill of the occasional shock in favour of a mollycoddling reassurance of the crowd that everything's going to be okay. As they sidle off-stage, everyone knows the show's over. They got what they came for. Massive Attack being... Massive Attack. Wake us up when the real party starts.

Calvin Bush



Sarah J

3D leads the Massive sing-along



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Saturday 13th September

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Guy Ornel & Matt Hardwick

xcasdtobasics

Lee Wright, Craig Bartlett & David Jones

Saturday 20th September

Judge Jules, Tall Paul Newman
Jon Marsh & Matt Hardwick

xcasdtobasics

Ralph Lawson & James Holroyd

Saturday 27th September

Tony De Vit, John Kelly
DJ Sonique & Matt Hardwick

xcasdtobasics

Lee Wright & Chrissy Tee

Saturday 4th October

Judge Jules, Tom Wainwright
Scott Bond & Craig Campbell

xcasdtobasics

Ralph Lawson & James Holroyd

Saturday 11th October

John Kelly, Mark Moore
DJ Sonique & Matt Hardwick

xcasdtobasics

Derrick Carter, Ralph Lawson & Lee Wright

Doors open 10pm 'til 6am. Admission £10 NUS / £12 others
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Saturday 27th September

Gatecrasher @ The Foundry, Far Gosford Street, Coventry
The Foundry celebrate their 1st Birthday with Gatecrasher

featuring

Judge Jules, Luke Neville
Scott Bond & Darren Coates

Doors 10pm - 4am. Admission on the door £6 NUS, Others £8 before 11pm £10 afterwards. For information call The Foundry: 01203 559009

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MEGASTORES



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LEVEL 1. JAZZ FUSION & DRUM AND BASS

FELINE (INTERFACE RADIO), FACE (CATCH RADIO), MANIFEST & GENOTYPE (TROUBLE ON VINYL)

LEVEL 2. FROM DEEP SPATIAL TECHNO

TO DARK UNDERGROUND BEATS

10.00-01.00 RICK HOPKINS

01.00-02.00 ALEX KNIGHT

03.00-05.00 ANDREW WEATHERALL

05.00-07.00 JON COOKE

LEVEL 3.

10.30-12.30 'DAY, NIGHT, DAWN' EXCLUSIVE PREMIER OF THE UK TRIBAL GATHERING 97 MOVIE

12.30-07.00 AMBIENCE CO-ORDINATOR - STEVE MILLAR

19TH SEPTEMBER 1997

LEVEL 1. JAZZ FUSION & DRUM AND BASS

FELINE (INTERFACE RADIO), PHAT BEATS, MAD ASH & JUNIOR BUZZ (INTERFACE RADIO)

LEVEL 2. FROM DEEP SPATIAL TECHNO

TO DARK UNDERGROUND BEATS

10.00-01.00 MARK DALE

01.00-03.00 BILLY NASTY

03.00-05.00 GAVIN SAN

05.00-07.00 JON COOKE

LEVEL 4. AMBIENT CO-ORDINATOR - STEVE MILLAR

LEVEL 3. HARD HOUSE & TWISTED FUNK

10.00-01.00 ANDREW CURLEY

01.00-04.00 ANTHONY 'SHAKE' SHAKIR (DETROIT)

04.00-07.00 ASHLEY MARLOWE

26TH SEPTEMBER 1997

LEVEL 1. BRISTOL EXPOSURE PRESENTS:

BUNJY, DAZEE, VINYL JUNKIE, TECHNICAL ITCH, DECODER

LEVEL 2. FROM DEEP SPATIAL TECHNO

TO DARK UNDERGROUND BEATS

10.00-01.00 MAT CARTER

01.00-03.00 DAVE CLARKE

03.00-05.00 JAMES RUSKIN

05.00-07.00 JON COOKE

LEVEL 4. AMBIENT CO-ORDINATOR - STEVE MILLAR

LEVEL 3. HARD HOUSE & TWISTED FUNK

10.00-01.00 DIGGS & WOOSH

01.00-04.00 ANDREW CURLEY

04.00-07.00 STEVE JOHNSON

3RD OCTOBER 1997

LEVEL 1. JAZZ FUSION & DRUM AND BASS

DJ FACE (CATCH RECORDS), FELINE (INTERFACE RADIO), MAD ASH & JUNIOR BUZZ (INTERFACE RADIO)

LEVEL 2. FROM DEEP SPATIAL TECHNO

TO DARK UNDERGROUND BEATS

10.00-01.00 MAT CARTER

01.00-04.00 DAZ SAND

03.00-05.00 DJ RUSH (CHICAGO)

05.00-07.00 JON COOKE

LEVEL 4. AMBIENT CO-ORDINATOR - STEVE MILLAR

LEVEL 3. HARD HOUSE & TWISTED FUNK

10.00-01.00 ALAN CHAMBERLAIN

01.00-04.00 PAUL DOHERTY

04.00-07.00 STEVE JOHNSON



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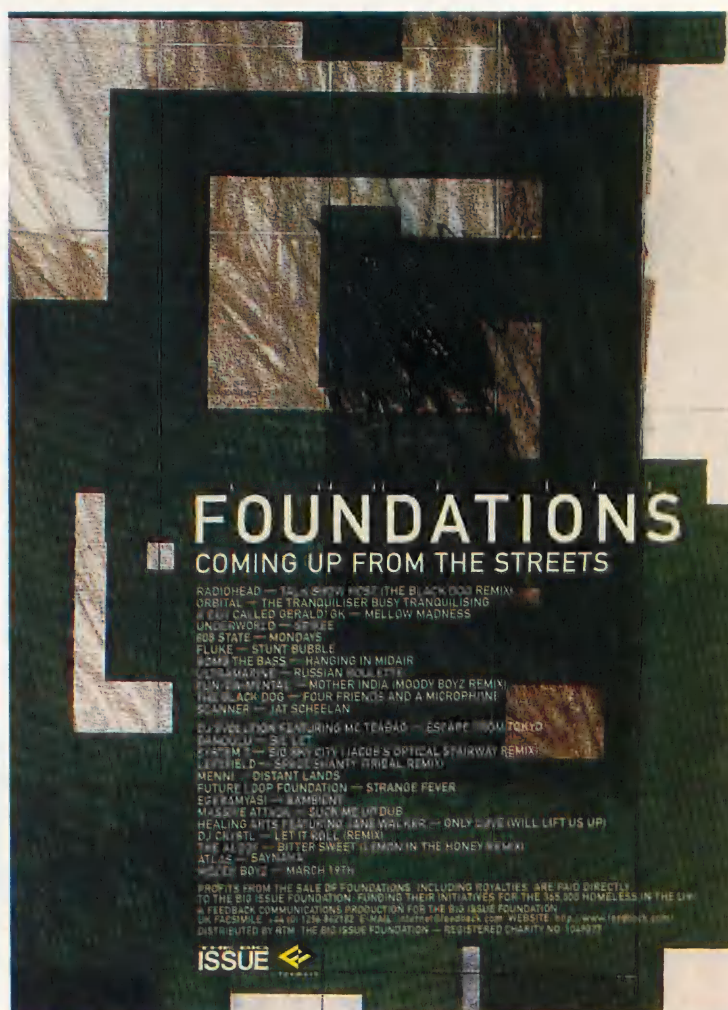
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ISSUE



"Hang on, shouldn't we be dancing with those blokes down there?"

INSOMNIA FLOORFILLERS CLUBS AND LIVES



"Shit — our shirts have disappeared!"

OUTER LIMITS

Rivals, Bournemouth

IT'S 10.30 on a Friday night in Bournemouth and the weekenders are out in force. Everywhere you look Spice Girl wannabes and lads in checked shirts and shiny loafers are hunting in packs, as the countless pubs and clubs blare out screeching Euro-trash and diluted trance-pop. Yep, it's the great British night out in all its boisterous, alcohol-fuelled cluelessness. But up at the end of the high street at Rivals we're greeted by hard minimal techno beats being worked into a frenzy of quickfire percussion and warped metallic resonance. Welcome to Outer Limits.

Down on the basement dancefloor, Muzik's Bedroom Bedlam winner and Bloodsugar resident Rick Hopkins is giving the crowd a good housey going-over. He fuses DJ Sneak's "You Can't Hide" into Cheek's "Sunshine People", while the remix of Atmosfear's "Dancing In Outer Space" sends the crowd into overdrive. Arms reach for the sky and for a second a genuine feeling of euphoria sweeps over the crowd. It's the sort of atmosphere which has made Outer Limits Bournemouth's longest-running night and enabled them to consistently book DJs like Colin Faver, Eddie Richards, Colin Dale and Laurent Garnier into a small weekly club that costs a fiver to get in.

Promoter Paul Edge is used to locking horns with the seaside town's corporate clubs and coming out on top. He may not have their unlimited funds, but his endless enthusiasm and unshakeable belief in the power of underground music ensures that his night is always busy.

"I've always believed in a back to basics approach. We don't spend a great deal on promotion, there are no frills or gimmicks. As far as we're concerned, a good venue,



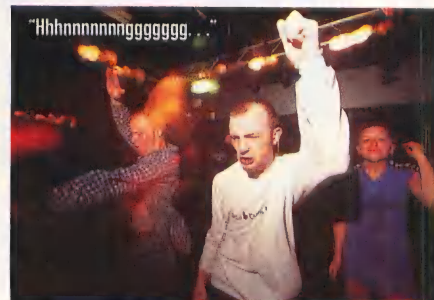
Bedroom Bedlam winner Rick Hopkins

wicked music and a top crowd is all you need," he says, before taking his place behind the decks to deliver a blistering set of seriously hard, funky techno.

Paul works his way through the likes of Slater, Mills, Bayer and Angel while dropping in a couple of his own productions, under the name of Twister, along the way. The biggest cheers of the night, however, are reserved for Li'l Louis' "French Kiss", a track which most of Paul's crowd probably heard for the first time right here at Outer Limits. Okay, so 1988 may have been and gone, but clubs like Outer Limits prove that you can still find a bit of real, undiluted party magic in even the most unlikely of places. Outer sight.

Dave Mothersole

For more information about Outer Limits phone Tara on 01202-265-473 and watch out for Twister's 'Outer Limits EP' out now on Response



"Hhhnnnnnnngggggg..."

pics: Raise-A-Head

INSOMNIA
FLOORFILLERS
CLUBS AND LIVES



"Cheapest jerk chicken in town? Follow me. . ."

INSOMNIA FLOORFILLERS CLUBS AND LIVES



pics: Jamie B

DIESEL 'UNDERGROUND' SOUND SYSTEM NOTTING HILL CARNIVAL

West London

AS any media savvy mad fly honey or Soho geezer will know, this season's essential fashion is not Nike sandals, nor Casio G-Shocks, not even Blahnik sling-backs. It is of course speed garage. Or raggage. Or as the DJs themselves unequivocally insist, just plain old garage played faster. And as fashions go, you can't get any better than speed garage, which is itself best expressed through the louche designer products so intrinsically linked to the scene. Namely, Versace, Moët Chandon and slightly more bizarrely, Reebok Classics.

Never ones to miss out on a hip new street fashion, this year, those cooler-than-thou bods down at Diesel are sponsoring the official Carnival speed garage sound system spearheaded by raggage supremos, The Dream Team.

The boombastic basslines ripping from the massive speakers are only matched by Diesel's equally boombastic marketing techniques. The music grinds to a halt every 10 minutes, as more lollies, whistles and, of course, Diesel T-shirts are thrown at the crowd, making the whole thing feel not dissimilar to a Radio One Roadshow.

Happy hardcore? Blew it. Handbag? Had it. Jungle? Soooo '95. And as if confirmation were needed, there's barely a single music or style rag that hasn't run a feature heralding the exciting new phenomenon that is speed garage. Hell, even "The Guardian"'s review of Sunday's carnival boldly pronounced the Diesel stage the most rocking system of this year's Carnival.

As little as a year ago, the idea of cranking up the bpm's on NY garage imports and twisting the bass frequencies into a husky ragga thrust was barely a twinkle in its progenitors' eyes. But these days, the scene's leading lights, Matt "Jam" Lamont and Karl "Tuff Enuff" Brown have their own Kiss FM show, plus a new compilation album, and are now contemplating their global strategy. Blink, however, and you could have missed it.

Back at the Diesel stage, the party is in full swing. The Bubble Crew and Matt "Jam" and Karl "Tuff Enuff" have already whipped the combustible crowd into a lather of screams, roars and whistles, and now DJ Spoony and Timmi Magic of The Dream Team are taking it even ruffer, harder, faster...

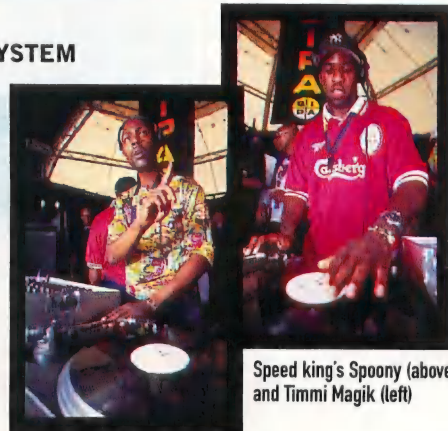
Empty bottles of champagne, the whiff of spliff, gold flashing, label flaunting, posing, voguing, exposing. The feel-good era of Thatcher's Eighties suddenly feels a lot more recent. Encouraged by the plunging basslines and silky vocal hooks of The Baffled Boys, Tina Moore and Double 99, you can be the greatest dancer, the raunchiest lover, the meanest mutha.

"We're VIPs! You're VIPs! Everyone's a VIP!" roars the MC. And as if to prove the point, there are almost as many people waving and gyrating behind the Dream Team on stage as there are below. We're all VIPs, everybody's a VIP.

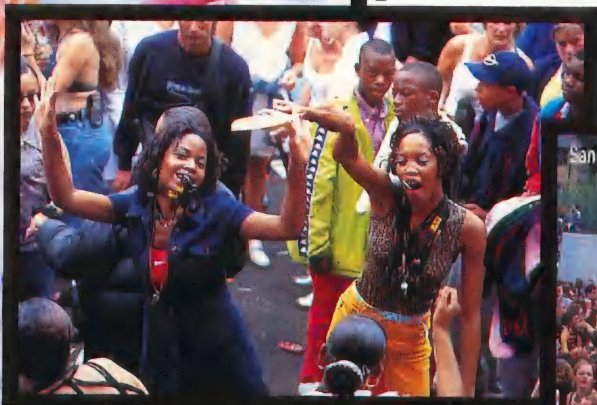
Volatile and fractious, egos crack 10 minutes before the sound system curfew in a ruckus near the barriers. For a knife-edged moment, the music grinds to a halt before jackets are dusted down as the party must go on.

If you're looking for a good time at Carnival, you're as likely to find it at Norman Jay's Good Times sound system or at the Day-Glo hard house Sancho Panza stage. But this year it was garage that dominated. KCC's long-established sound system caused a roadblock further down Portobello Road, while even massive ragga system Rampage finished off Sunday with Roy Davis Jr's "Gabriel". But if you're chasing the thrill of the new, you could do a lot worse than The Dream Team. And as speed garage is now invading the charts, you can rest assured that it's more than just a plastic product of the capital's media mills. This is the real deal.

Rachel Newsome



Speed king's Spoony (above) and Timmi Magic (left)



LAST MONTH'S MUZIK PARTIES

Manumission, Ibiza



Manumission, Ibiza



Manumission, Ibiza

MUZIK

CLUB NIGHTS

WHERE TO LOSE YOUR INNOCENCE THIS MONTH

RYDE/ISLE OF WIGHT — THURSDAY SEPTEMBER 11

PULSE — MUZIK NIGHT

The Balcony, The Pavilion, The Esplanade, Ryde

01983-568-857. 9-2am. £4

Danny Slade, Ian "Knoka" Dore and Big Al Bebington

GLASGOW — SUNDAY SEPTEMBER 28

TIN PAN ALLEY PRESENTS IN THE CITY 1997 — MUZIK NIGHT

Tin Pan Alley, 39 Mitchell Street

0141-204-3317. 11-3am. £9

In Demand Records present Andrew Weatherall, Dave Clarke, Cevin Fisher, Craig Smith plus a live PA from Hugu Ago Go

BIRMINGHAM — THURSDAY SEPTEMBER 18

SLEAZE — MUZIK NIGHT

Bonds, Hampton Street, off Constitution Hill

0973-970-952. 9.30-2.30am. £6

Tony De Vit, Shafe and Furgie

KEELE — SATURDAY OCTOBER 11

SHIMMEE — MUZIK NIGHT

Keele Student's Union, Keele University

01782-711-411. 9-2am. £6/4 students

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HOT SPOTS

Consistently the best clubs in the land

1 (3) SUNDISSENTIAL (Sundays, Pulse, Birmingham)**2 (-) TWICE AS NICE (Sundays, Colosseum, London)**

Speed garage mecca which once rocked, went away and then, thanks to the Dream Team album launch, bounced back to again become the most innovative night of its kind in the UK. With Spooky as resident (the man who beatmixed Muzik's free CD last month), this is the place to hear the new Saturday Night Fever. On a Sunday.

3 (1) BIG BEAT BOUTIQUE (Fridays fortnightly, Concorde, Brighton)

Last month's Number One club continues its meteoric rise becoming the South Coast's most popular night ever it seems. Beer, big varied beats, Madonna's "Into The Groove" and of course Norman Cook, the fish thrower and general animal. Caners of the year.

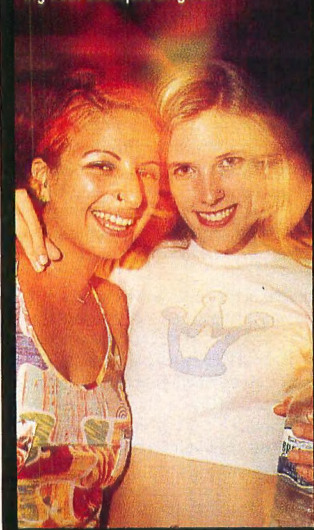
4 (5) BUGGED OUT (Fridays, Sankeys Soap, Manchester)

Bugged Out are set to expand to monthly Thursdays at James Baillie's new club in Nottingham while their Manchester home just goes from strength to strength. Watch out for Green Velvet performing live on October 3.

5 (-) BASEMENT JAXX (Saturdays monthly, George IV, London)

Saturdays haven't been the same in sarf London since Felix and Simon Jaxx moved in. Not only have they imported their own brand of dark garage and deep latin beats but they've also brought along Jaxx vocalist Corrina

Big Beat Boutique, Brighton



Joseph to perform a PA each month. Essential.

6 (-) HARD TIMES (Saturdays, Nato, Leeds)

What a month it's been for Hard Times. Just as every other club is quitting Leeds and saying that the city is unworkable, Hard Times bounce back with an amazing Birthday party with Lord G and a rammed Muzik party with Morales spinning for eight hours. A welcome return to form for one of our favourite ever clubs.

7 (2) SKINT ON FRIDAYS (Fridays monthly, The End, London)

Having picked up Best Independent Label at Muzik's SAS Dance Awards, Skint continue their residency at the club which also picked up the Best Venue trophy. In other words, a marriage made in heaven for one of the wildest nights out in the UK.

8 (10) CREAM (Saturdays, Nation, Liverpool)

Moving up two places with Oakenfold and Warren now firmly dedicated to getting their heads down for winter. But how will they cope with their decks being invaded by all and sundry for the Fifth Birthday? Will Oakey do a Vasquez and kick DJs out of his booth? We're watching...

9 (9) THE GALLERY (Fridays, Turnmills, London)

A non-mover from last month, The Gallery recently showed great signs of diversity by booking Lord G for the top floor and allowing Tall Paul the freedom to play full sets of bassline house. Speed garage to you and me.

10 (6) GATECRASHER (Saturdays, Republic, Sheffield)

Slipping this month after confusing everybody by moving the location of their Birthday party at the very last minute, Gatecrasher is the home to banging hard house often more suited to the early hours of Trade. Ironic seeing as most of the crowd are so young they've probably never even encountered gay culture.

HOT SHOTS

The worlds 10 hottest producers

1 (2) DAVID MORALES (New York, USA)

Following on from his lethal remixes of Jaydee and Urban Soul, Morales hits the Number One spot thanks to his reworks of Mariah Carey's "Honey". Absolutely fucking massive at his recent performance at Hard Times, this mix proves that with just a little thought and effort (and at least \$25,000), he really still is the don...

2 (-) GANT/187 LOCKDOWN (London, England)

Of all the speed garage artists, Gant's production is undoubtedly the most polished. Danny Harrison and Julian Jonah may be beer drinking monsters, but their music has more so(ul) than any Mexican lager. Check the soon to be massive 187 Lockdown on XL for proof.

3 (-) SOL BROTHERS (London, England)

Behind just about every bleedin' massive record around right now. Mixing up DJK in a speed garage style, Kathy Brown in an even speedier garage style, Sandman in a fat house lick and even rocking big beat floors everywhere as The Freska Allstars, they're the brothers who've got everyone up in arms.

4 (-) MOOD 2 SWING (New York, USA)

BT. Sylk 130. Kim English. Three great artists made better by three astounding remixes. Think Mood 2 Swing. Think Big. Enough said.

5 (-) KINGS OF TOMORROW (New York, USA)

Coming good with the garage shine, the New York boys behind "I'm So Grateful" are ruling the land once more with "Rock Steady" on Slip 'N' Slide and the free jammin' vibe of "The Session" on Groove On.

6 (-) SHARP (London, England)

If you had them pegged as just Trade terrorists think again. "Sharp Tools Volume 3", "Whiplash", their mixes on PJ and East 57th Street. Even Kevin Saunderson's got them on his next X-Mix. Sharper than a needle.

7 (-) DIMITRI FROM PARIS (Paris, France)

The sophisticated-one hits home with the radio-supported "Sacre Francais" and massive reworks of Brand New Heavies and Björk. Posh house at its best.

8 (-) TWO LONE SWORDSMEN (London, England)

Back on the remix tip, Weatherall's Sword-weilders are chopping headz off original tunes like nobody's business. Check their work on Muzique Tropicque, Moneypenny Project and the excellent Etienne De-Crecy seven-inch.

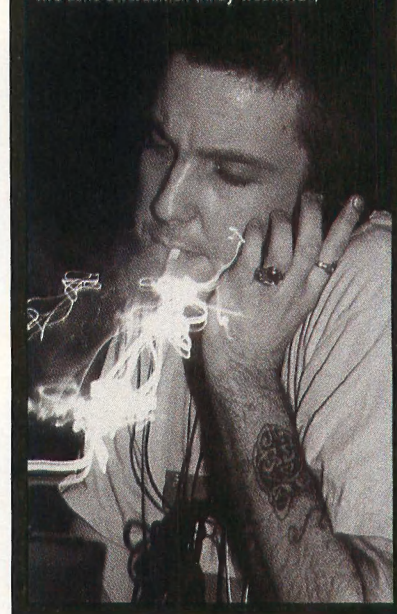
9 (5) CATCH (London, England)

Gavin Mills and Brian Tharme are back with their chin-stroking collaboration with Jumpin' Jack Frost. It wasn't the speed garage hit we expected, but instead a beautiful cover of a John Coltrane classic. Just you wait...

10 (-) STEVE "SILK" HURLEY (Illinois, USA)

The master returns with his Voices Of Life project on the Silk imprint (featuring Sharon Pass on vocals) in what is turning out to be one of the tunes of the Ibiza closing parties. Check the new mixes of DSK's "What Would We Do" also.

Two Lone Swordsman (Andy Weatherall)



INSOMNIA HOTSHOTS & HOTSPOTS

pic: Jamie B



MUZIK MAGAZINE HOTSPOT

THE BEST CLUB IN THE LAND

1(3) SUNDISSENTIAL (Sundays, Pulse, Birmingham)

Sunday clubbing, previously the luxury of a few thousand lucky Londoners, has now proved it can happen outside of the capital. And happen fucking bigstyle, for Sundissential has undoubtedly been the Midlands clubs sensation of the past 12 months.

15,000 members in just nine months, a dressed-up crowd that make Vivienne Westwood look like an Oxfam reject and an atmosphere which recalls the halcyon days of rave. "We're totally gob-smacked by it all," confesses caner-of-the-century Madders, who promotes the night with fellow nutcase Danny. "But we're both avid clubbers and we've just tried to put that energy back into the club. We try and make sure the punters feel welcome and go round talking to the them. We don't just stand around propping up the bar all night."

Propping up the bar is hard to do when the soundtrack is full-on trance and uplifting nu-energy. It's music that makes your colon quake and sends your pulse rate through the roof. In other words, the perfect post-Saturday night pick-me-up for when your body feels like it's just done 10 rounds with Big Daddy. And when you have the absurdly popular local-boy-made-good Tony De Vit as a resident, you know you're going to have the most upfront, punter-friendly choons.

Sundissential is attracting in equal measure those who have been caning it since Friday and those who are fresh as a berry, saving themselves up for the big one. The lengths that people go to get dressed up and get into the spirit of the occasion are impressive. Aside from the usual contingent of cross-dressers, there are people in bondage gear, pyjamas, alien headwear and even full-on Judge Dredd clobber. They're all clambering onto the podiums and screaming at the top of their lungs as a big bassy kickdrum tears through the dancefloor. One look at the dancefloor from all those jaded clubbers out there who complain "things aren't what they used to be" will have them choking on their Horlicks.

In essence, it's a way-cool mix of straights, queers and inbetweeners, desperate to finish off yet another weekend, erm, bender in style. Even now we're looking back on the days of vegetating on the sofa on Sundays with faint amusement. "We had two off-duty coppers down here who had Sundissential tattoos on the backs of their heads," exclaims an incredulous Madders. [Those tattoos will be around longer than I probably live. That's fucking dedication.]

mixed by Peshay & Slipmaster J

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